[80 cont.]
301 knee (4) (Figs. 11 and 22), only a chain of beads or a rattan spiral

4. Joest in Baessler, p. 376. F. de Tolna, p. 283 (according to this, also worn on the ankle).

is sometimes worn around the ankle (5). Probably [81] [Fig. 10

5. Fig. 20. Joest, Tagebuch, p. 51.

291 appears here] the thick sandals (Fig. 12) carefully plaited out of
[294] plant fibers are worn on the feet only for protection when walk-
[285] ing on the sharp coral of the reef and therefore of all the parts of the costume of our islander can be most readily counted as articles of clothing and least of all as ornaments.

What we are inclined to regard primarily as clothing
[301] among the children of the tropics, namely, the hip ornament, the Santa Cruz Islander puts on last of all his ornaments. As a boy,
291 he goes completely naked or at most wears a very narrow belt,
294 either the plaited one (Fig. 13, Nos. 1 and 2) or the bark belt (Fig. 13, No. 3) (1). The latter consists of a wide spiral, re-

1. Joest in Baessler, p. 376.

sembling a clock spring, made of tree bark, but is sometimes spirally wound on the outside with strips of black rattan so that its
291 actual structure is not visible. A unique specimen is the belt shown in Figure 13, No. 4, from the Berlin collection, made of a fiber string resembling cotton, with a piece of bird skin stuck
ooo on it (2). Only when the father or some other relative of the boy

2. Cf. Labillardière, p. 256. According to this, the "string fastened tightly round the waist" [cited in English] in Markham, p. 164, could

[cf. category 116, p. 23 -- Analyst.]

342 [91 cont.] With regard to the construction Markham says that the roof was covered with coconut leaves, Joest that the "grass roofs" extend to the ground. Carteret reports that the walls of the bachelors' [92] houses were hung [353] with plaited mats (1). In the trader's house built by natives,

1. Markham, p. 195. Carteret, p. 358. Joest in Baessler, p. 394.

which Joest describes, the three rows of posts and the roof beams were of wood and the rest of the frame of bamboo and rattan; the roof was covered with sago leaves (2). The photographs

2. Joest in Baessler, p. 369.

available to me also clearly show this roof covering of atap, sago-palm leaves worked into shingle-like forms (Figs. 19-20); [285] only here and there are plaited coconut mats to be seen. The walls are made in the same way (3); sometimes layers of leaf-

3. Cf. also F. de Tolna, pp. 273 f. (ill.).

work or cane-work, held together on the outside by perpendicular pieces of wood or a network of bamboo (Fig. 22) are seen as reinforcement. The walls of the spirit house in Figure 21 are covered on the outside with pieces of bark or leaves and sewed with a network of bamboo strips; the areas between the bamboo strips are painted different colors -- black, white and red -- which produces a very pleasing pattern. Thilenius (4)

346 531 342

4. Thilenius, Ethnographische Ergebnisse aus Melanesien [Ethnographic Results from Melanesia], I, p. 62. [113]

mentions folding doors plaited out of coconut leaves, whose sections lie against each other to the full extent of the surface.

[92 cont.]
this that here, too, the bachelors' houses, into which the Whites, as guests, were always first ushered, [93] [Figs. 22 and 23 appear here] [94] were, as a rule, the gable-roofed type. Special spirit huts seem to be present only here and there on Vanikoro and of little importance (1); as a rule they coincide

1. D'Urville, pp. 151, 178; 327, 329, 334, and 337 (Gaimard).

with the bachelors' houses, of which there is one in each village and which differ from the dwellings of the same type only by their greater size and the bedframes or "cots" (2). As its

2. Dillon, pp. 206, 215, 249. D'Urville, pp. 151, 216; 327 (Gaimard); 355 f. (Sainson). The nature of the "chiefs' houses" with a corner that is taboo, mentioned by F. de Tolna, pp. 273 f., is uncertain. Lesson, Revue d'Anthropologie, V, p. 267.

principal supports a typical gable-roofed house has three rows of piles -- the one described for Teve rested on three center posts; the piles are driven about three feet into the ground, and their height above ground is 12 to 15 feet in the center row, four to five feet in the side rows. The center row supports the ridge piece; the side rows, a side beam each. These three beams are connected by means of the lighter purlins; all the parts are tied together with coconut fibers. The roof is covered with coconut mats; the edges project beyond the side walls. The walls, too, are closed with coconut mats. The doors, of which each house has one to three -- according to Lesson, usually only one -- are made by leaving an opening between two wall piles and are sometimes closed with boards. The total length of a house comes to about 10 to 20 French feet, the width, six to ten (3). The round huts, according to Sainson,

3. Dillon, pp. 274, 242. D'Urville,

[94 cont.]
feet deep, and laid out with small black stones. Over it is erected [95] a bamboo frame, sometimes two stories high, on which the household implements, for example, the wooden bowls, and also weapons, fishing lines, and the plaited bags are kept dry. D'Urville reports that these frames were erected in the corners of the huts (1). The bachelors' house that Coote saw on

1. Dillon, pp. 240, 274, 301. D'Urville, Voyage au Pole Sud, V, p. 9. D'Urville, Voyage de l'Astrolabe, pp. 151, 216. Lesson, Revue d'Anthropologie, V, p. 267. F. de Tolna, p. 273.

Ndeni had the fire area in one corner, but likewise had the bed-like frame in the center of the hut, on which bags with nuts and heaps of arrows were piled up (2).

2. Coote, p. 162. Carteret, p. 358, also mentions the arrows piled up ready for use, and Joest, Tagebuch, p. 53, mentions a two-story frame for drying Canarium nuts in the bachelors' house of the village Nepia.

Besides mats for sleeping and sitting (Figs. 48 and 49)(3),

3. Dewar, p. 248. Joest in Baessler, p. 394. Cf. p. 91.

as well as bags of various kinds (4), the household implements

4. Cf. pp. 91 ff.

include above all wooden bowls in two principal shapes [Fig. 24 appears here] shallow and pointed-oval, with carved

[119]

462
476 Important obligations [Fig. 47 appears here] of the men -- carried out jointly in the bachelors' house (1) and therefore not

1. For Vanikoro: Gaimard in D'Urville, pp. 355 f; Lesson, Revue d'Anthropologie, V, p. 267.

to be designated as domestic work in Bücher's sense -- are the making of weapons and ornaments, chiefly, however, weaving
285 and probably also plaiting (2). To begin with the latter, besides

2. Joest in Baessler, p. 381.

mats for sleeping and sitting (Figs. 48 and 49) (3) made of strips

3. Cf. p. 35.

of pandanus leaves in single-mesh work with the edges finished off by simply plaiting in the ends perpendicularly (Fig. 48), various types of bags are also plaited (4). Here the material is also

4. Dalrymple, p. 194, mentions only "bags and pockets of palm" [cited in English], but that is probably only an inexact statement.

often pandanus, as, for example, in the first type of the pouch-bag. In this case the plaiting begins with the bottom, which is made as a rectangular, single-mesh plaiting of varying size. When the desired size of the bottom piece is reached, the insertion of new strips ceases and the strips that have all been running in the same direction are likewise plaited in single-mesh perpendicularly into the finished web, starting from the center. [Fig. 48 appears here.] The border is secured in two ways: by plaiting in reverse, and by plaiting two or more strands along the border somewhat below the actual edge. At four equidistant points along the border, the [120]

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Fig. 47. 1. Twisted string of brown fiber, rubbed with a waxy substance (coconut oil?) (R.-J.-M. 4044, Joest Coll.); one mm. thick, bundle 7 1/2 cm. in diameter. 2. Plaited string of coconut fiber (R.-J.-M. 4392, Joest Coll.; 1.1 cm. thick, ball 13 cm. in diameter. 3. Needle of pig's rib (R.-J.-M. 4461, Joest Coll.); 15 cm. long.

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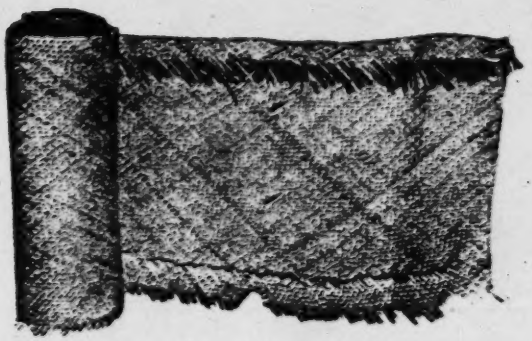

Fig. 48. Mat for sleeping (R.-J.-M. 3988, Joest Coll.; 50 cm. wide, total length 8.70 meters.

[120cont.]

285 adjacent strips of a longer or shorter border area are no longer worked in, but are joined from both sides, and in each case form a dangling plaited cord, like a braid, with knotted ends. Some of the interlaced strips project out of the braid-plaiting close to the edge of the bag and form a decorative tuft of fibers (Fig. 50, Nos. 1-4). In the smaller bags a simple pattern is obtained by the use of various darker strips (Fig. 50, Nos. 3 and 4). Less often the entire bag consists of a simple rectangular

Fig. 49. Mat for sitting (R.-J.-M. 3896, Joest Coll.); 46 by 46 cm.

plaiting [Fig. 49 appears here] uniformly carried out, so that the bag-shape is achieved only through use, namely, through the stretching of the weighted bottom surface. In this case the carrying cords extend from the corners of the plaiting (Fig. 50, Nos. 5 and 6). One bag in the collection is related to this latter type, and it is differentiated chiefly by its double-mesh work. Also the edge is not secured by reverse plaiting; instead, the strips are plaited into tiny braids and fashioned into a delicate

[120 cont.]

285 open-work edge outside the intertwined border (Fig. 50, No. 8). Another related form is plaited out of strips of coconut leaves; the bottom is triple-meshed, and the connecting pieces that are plaited in between the turned-up corners are single-meshed. Along most of the border, one layer of end-strips is left free and cut off; the other is plaited in. At two corners the strips are intertwined, net-like, into small braids which are then joined to form two at each corner or a total of four braided carrying-straps. Tufts of brown fiber are plaited into the lower corners of the bag as well as the lower ends of the straps (Fig. 50, Nos. 9 and 10). The last type to be included here is a bag plaited out of soft fibers, but otherwise like the first type, without carrying-straps and without the finished border, with long fringe-like [121] [Fig. 50 appears here] [122] [Fig. 51 appears here] fiber ends (Fig. 50, No. 7). The Berlin collection has a very similar "yam bag" with four carrying-straps (1).

1. Berlin VI 16201: yam basket, badli (Thilenius).

We come now to quite different, more familiar types in the form of flat bags. They may be divided into two main groups. The first (Fig. 51, No. 4) is single-meshed and plaited out of pandanus. The border is secured by a two-strand interlacing, while the ends of the strips are left free and cut off; a braid-like carrying-cord with ornamental tufts at the lower end extends from each of the upper corners. The second group is made of plaited coconut leaves and in each case has a narrower single-meshed strip at the edge, while the main part of the bag is plaited in a double-mesh with strips halved in width, whereby a kind of striped pattern is achieved through occasionally shifting the meshes. The ends of the strips are intertwined at the lower edge toward the corners and continue there as braid-like strings that [123] are generally drawn through the edges of the sides several times and sometimes continue as carrying-straps from the upper corners (Fig. 51, Nos. 1, 5-7). In a subtype not all the strips of

1: Graebner--95 E-4 (no date) 1909 ON13 Santa Cruz ON13
[121]

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(Caption on following page)

Fig. 50. Pouch-bags.

[121 cont.]

Caption for Fig. 50.

285 415 293

1-6 and 8. Made of strips of pandanus leaves (R.-J.-M. 3857, 3846, 3863, 3872, 3902, 3910, and 3915, Joest Coll.); about 35, 30, 22, and 20 cm. high, 33, 31, and 35 cm. in diameter. 7. (Sack) of soft fiber (R.-J.-M. 3866, Joest Coll.); 46 cm. deep. 9 and 10. Made of strips of coconut leaves (R.-J.-M. 3843 and 3841, Joest Coll.); about 34 and 25 cm. in diameter.

[123 cont.]

285

the lower edge are plaited in toward the corners, but rather the center ones form a short plaited [Fig. 52 appears here] lappet on either side, which, in turn ends in a braid-like cord that is drawn up through the sides of the bag and serves as a carrying-strap (Fig. 51, Nos. 2 and 3).

As for baskets, only the well-known cylindrical baskets of plaited coconut leaves are present. Among them, too, the edge is single-meshed, and then the main portion of the sides is plaited in triple-mesh with strips in one-half or one-third widths. The bottom consists of half the number of strips, though in each case several are gathered together, and is single-meshed; in one specimen, another narrow single-meshed zone is previously inserted. The excess strips, plaited into rings, lie spirally under the edge of the basket bottom (Fig. 52). [Fig. 53 appears here.]

286 [171]

A knowledge of weaving gives the culture of Santa Cruz a special character in contrast to the rest of Melanesia (1).

1. Dalrymple, p. 194. According to Thilenius, Globus, LXXXI, p. 134, it is practiced on Ndeni only along the coast, and the fabric is traded to the people of the bush for bark cloth.

[184 438]

Banana fiber is the material used, but it is considerably wider

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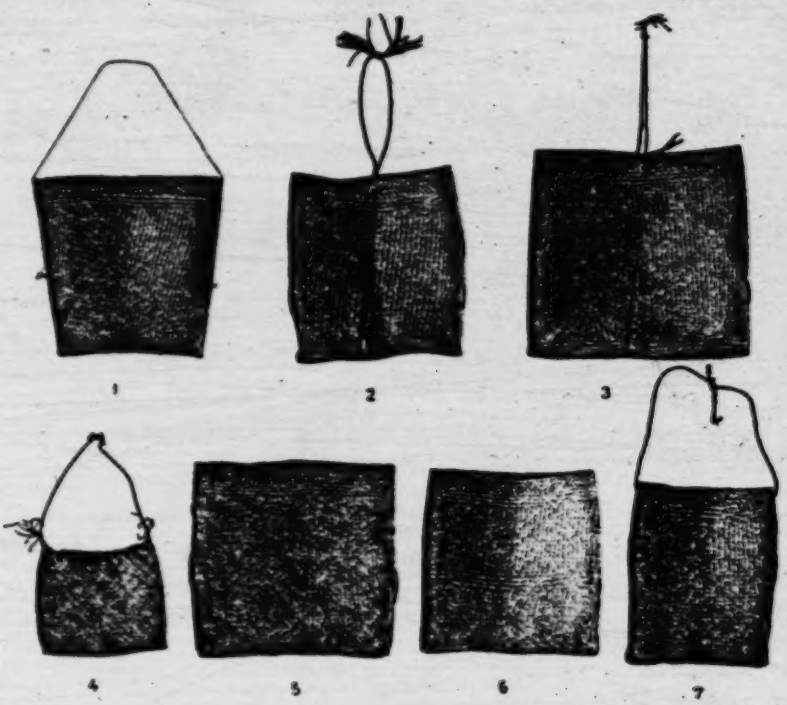

Fig. 51. Bags made of strips of coconut leaves (R.-J.-M. 3891, 3882, 3883, 3894, 3886, 3881, and 3885, Joest Coll.); 16-30 cm. deep.

1: Graebner--98 E-4 (no date) 1909 ON13 Santa Cruz ON13

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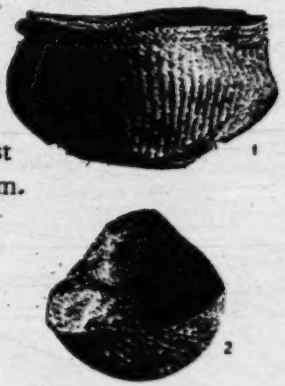

Fig. 52. Baskets made of strips of coconut leaves (R.-J.-M. 3845 and 3842, Joest Coll.); 39 and 23 cm. in diameter.

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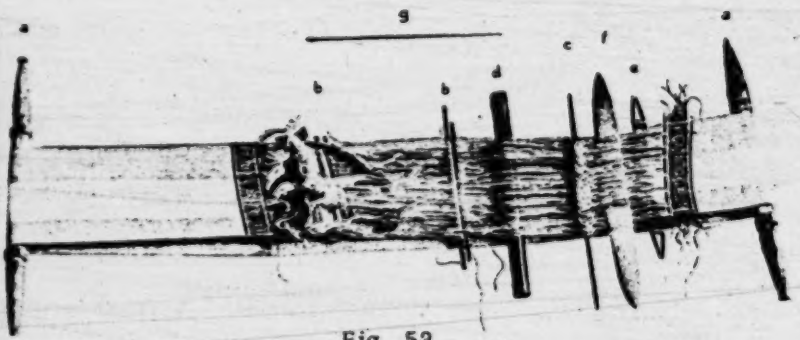

Fig. 53.
Loom (R.-J.-M. 4035, Joest Coll.); 1.40 meters long.

[124 cont.]
286 of the types described above -- each one carries the articles
[293] needed for daily use, such as betel and betel implements, nautilus
spoon for scraping out [125] [Fig. 54 appears here] [126] [Fig.
[294] 55 appears here] coconuts, and so forth (1). The technique[1] is

1. Coote, p. 159. Joest in Baessler, p. 379 (beliniuega). Danneil, "Der
[113] Übergang vom Flechten zum Weben [The Transition from Plaiting to Weaving]," Int. Arch. f. Ethnogr. XIV, pp. 236 f. Also in Dillon, p. 303, this bag form is probably meant. Illustration in: D'Urville, Atlas, Pl. 178, No. 17 (poor); Edge-Partington, I, 161, No. 2.

[294] simple, for only the edges of the weaving are sewed on the inner side with string. The ends of the warp threads are simply knotted in bunches in the center; near the corners they lead into the two braid-like carrying-straps, either by means of woven lappets that taper up to a point (Fig. 55, No. 2), or the warp threads are first gathered together into twisted cords and thus form a net-like, lacy triangle, at the edges of which they [127] [Fig. 56 appears here] [128] combine into two braids leading into the carrying-strap (Fig. 55, Nos. 1 and 3). The excess fibers of the carrying cords, which become thinner at the top, form an ornamental appendage.
[386] Bags, as well as aprons, are sometimes dyed yellow with Curcuma (1).

1. Joest in Baessler, p. 381. In the present work, Fig. 56, No. 4.

● 285 In imitation of these bags made of woven material, plaited ones are also made (2). They consist of strips of pandanus

2. Schmeltz and Krause, Die Ethnogr.-Anthropol. Abt. d. Mus. Godeffroy, p. 119.

1 [i.e. of making men's bags - ANALYST.]

1: Graebner--103 E-4 (no date) 1909 ON13 Santa Cruz ON13

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Fig. 55. Bags.

(Caption on p. 105.)

1:Graebner--104 E-4 (no date) 1909 ON13 Santa Cruz ON13

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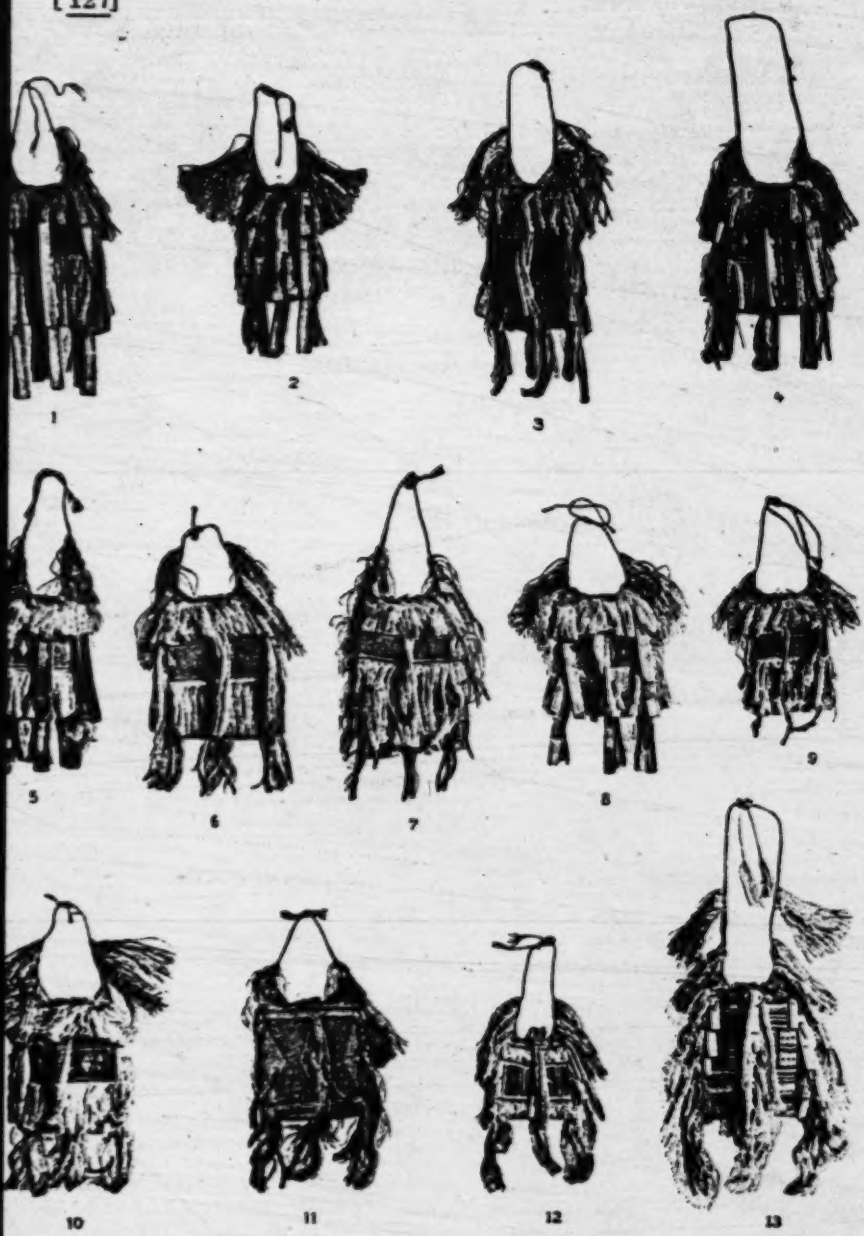

Fig. 56. Bags for men.

(Caption on following page.)

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Captions for Figs. 54, 55, and 56. [125, 126, 127]

Fig. 54. Woven Fabrics. 1-6. Men's aprons (R.-J.M. 3970, 3959, 3953, 3950, 3982, and 3957, Joest Coll.); length (Nos. 4-6, total length) 1.90 meters, 1.52 meters, 1.15 meters, 2.40 meters, 2.94 and 2.83 meters; width 63, 51, 38, 22, 40, and 22 cm. 7. Mat (R.-J.-M. 3972, Joest Coll.); 90 cm. wide.

Fig. 55. Bags (R.-J.-M. 3941, 3930, Berlin VI 9951, R.-J.-M. 3929, Joest Coll., the Berlin specimen Arning Coll.); about 21 cm. deep. 1-3. Woven. 4. Plaited. 3. With decorative flaps sewed on.

Fig. 56. Bags for men. 1-11. Woven (R.-J.-M. 3928, 3924, 3933, Joest Coll.; 6683, Danneil Coll., donated by Jul. Rautenstrauch; 3944, 3927, 3939, 3925, 3943, 3948, Joest Coll.; Berlin VI 18360, Mende Coll.). 12 and 13. Plaited (R.-J.-M. 3942 and 3945, Joest Coll.). Back of No. 9 without decoration, but otherwise like side shown. 4. Dyed yellow with Curcuma. Length of bags, 15 cm. (No. 12) - 24 cm. (No. 1). No. 13. 20 1/2 cm. long.

[128 cont.]

285 leaves and correspond technically to the type of flat pandanus bag described above (3). They resemble the woven bags not only

3. Cf. p. 94.

in the way the upper edge is finished off and in the making of the carrying-straps, but also by the tufts of banana fiber and wide strips of pandanus leaves that are plaited in, as well as the embroidery (4) of patterns with black strips, although they seldom

4. This expression is not meant to deny that the ornamentation can be applied during the plaiting itself, that is to say, as long as the strands are still loose; it is meant simply to indicate that the ornamental threads are not part of the basic plaiting, but are added after the part of the plaiting involved is essentially finished.

resemble the woven patterns (Fig. 55, No. 4). Nevertheless, the resemblance is close enough so that superficially they could be mistaken for a bag made out of woven material. Moreover, the [531] ornamentation is sometimes not applied to the actual body of the bag itself, but rather patterned pieces of plaiting or weaving are separately sewed on both surfaces (Figs. 55, No. 3, and 56, No. 12) (5).

5. Schmeltz and Krause, Die Ethnogr.-Anthrop. Abt. d. Mus. Godeffroy, pp. 117 f., mention a plaited bodice to protect the bags from perspiration. See [113] also Dannell, "Der Übergang vom Flechten zum Weben," Int. Arch. f. Ethnogr. XIV, p. 236.

[128 cont.]

285 Even more deceptive is the resemblance of the patterned pouch-bags (Fig. 57) to the woven ones (6), because here, too,

6. Edge-Partington, I, 162, No. 3.

the ornaments are identical to the woven patterns or at least very similar to them. The basic plaiting consists of strips of pandanus leaves and is single-meshed -- only the innermost part of the bottom surface is sometimes double- or triple-meshed (Fig. 57, Nos. 2, 4, and 6) -- without any shifting of the strips. Thus, the pouch-form is achieved only by more tightly pressing together the plaiting strips toward the edge and by shortening the line of the edge as much as possible -- sometimes with folds -- by means of the edge-interweaving, which is never absent. As for the rest, the fastening of the loose ends of the strips shows variations similar to those among the related bag types previously described: interweaving, braids and lappets worked into a lacy edge or simply knotted. The carrying-straps are also made in the same way; only individual specimens have four pairs of strings, instead of the four single strings, or two pairs and two single strings. The black strips forming the pattern are plaited in afterwards (7); [129] [Fig. 57 appears here] [130] they are

7. See footnote 4.

as little a part of the basic plaiting as they are among the other woven work and bags, but rather lie on top of the strands, running in the same direction. These bags, too, are further decorated with inserted tufts of banana fibers, like the woven ones.

Politics, War

642 [77] The Spaniards found a well-developed chief-system on Ndeni as well as on Taumako; at the signal of their leader (Ndeni,

1: Graebner--108 E-4 (no date) 1909 ON13 Santa Cruz ON13

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Fig. 57. Pouch-bags plaited out of strips of pandanus leaves (R.-J.-M. 3921, 3917, 3923, 3913, 3914, and 3920, Joest Coll.); about 25-36 cm. in diameter.

[143 cont.]

000 the members of his kin group must do it (3). The men on all the

3. Joest in Baessler, p. 379.

152 islands are unusually jealous and try to prevent any stranger from
609 approaching the women. Joest asserts that death was the price
684 the women had to pay for any kind of intercourse with Europeans,
and the seducers had to pay heavy fines. Dillon tells of a duel
837 on Vanikoro following a case of adultery, and both duelists were
578 killed (4).

4. Dillon, p. 197. D'Urville, pp. 164, 183; 323 (Gaimard). Lesson, Revue d'Anthropologie, V, p. 269. Dewar, p. 248. Joest in Baessler, pp. 378, 386.

841 Menstruating women may not sit with others. The moon is regarded as the cause of menstruation (5). If a woman becomes

5. Joest in Baessler, p. 383.

843 pregnant, one can tell by the swelling of her navel that she is carrying a boy, or, in the opposite case, a girl (6). Pregnant

6. Joest, ibid.

• [285] women carry a small mat -- whether habitually is uncertain -- plaited out of pandanus strips, patterned with black stripes and with a finely plaited border, black edging, and cowrie decorations at the corners (7). If it is a first pregnancy, the man must

[113] 7. Etheridge in Record Austral. Mus., IV, 7, p. 304. (The specimen described is 10 1/4 inches square.)

/169 cont./ [Bags like the ones in Ethn., I, p. 122, Fig. 51, for example, from Nukapu, are clearly recognizable in the original photograph in Coombe, plate accompanying p. 211, top illustration, along with a similar single-meshed bag plaited out of coconut leaves. This latter form, together with a specimen as in Ethn., I, p. 121, Fig. 50, No. 2, seems to be found also on Vanikoro (No. 3955 of the photographic collection of the R.-J.-M., taken by J. W. Beattie; see also Lennier, Pl. IV). For bags as in Ethn., I, pp. 126 f., Figs. 55 and 56, from Vanikoro, see, for example, Lennier, Pl. I. -- Moreover, the variations of the bag forms illustrated in Ethn., I, p. 121, Fig. 50, Nos. 1-6, are not exhausted either by these illustrations or by Graebner's text, pp. 119 f. Of the type shown in Fig. 50, Nos. 1-4, for example, there are bags whose four handles are plaited in pairs at the top (R.-J.-M. 3856) and some whose bottoms are plaited in double mesh and feathered (R.-J.-M. 3880). In the type shown in Fig. 50, Nos. 5 and 6, the handles sometimes consist of two braids plaited together at several points (R.-J.-M. 3916, 3918); the fringe hanging down from the handles is partly plaited into braids (R.-J.-M. 3903), and the edges are formed in various ways, in part unscalloped binding (for example, R.-J.-M. 3912), in part edges similar to the type in Fig. 57 (R.-J.-M. 3916), and in part lacking any binding (R.-J.-M. 3901).]

/178 cont./

Household Implements

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[A basket as in Ethn., I, p. 123, Fig. 52, but with a different rim-form, is illustrated here in Fig. 17 (2).]

[361]
[35]

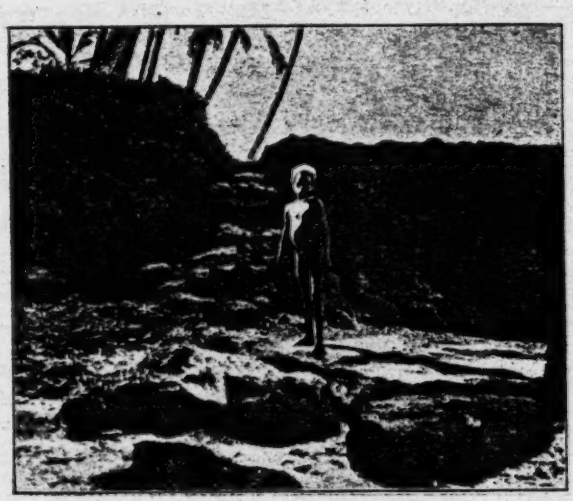

Fig. 16. Steps over a village wall leading to the beach. (Speiser photo.)

2. [Baskets that are probably identical with these are documented for the Reef Islands; cf. Coombe, plate accompanying p. 211 (Nukapu). On Utupua a generally similar basket form, except perhaps for the bottom, seems to be plaited exclusively in single mesh; cf. Ethn., I, p. 91, Fig. 21, and, for the designation of locality, p. 10 above, footnote 2. Bags have already been discussed above, p. 41.]

/178 cont./

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[262]

Besides the food bowls (3) shown in Ethn., I, p. 95, Fig.

3. [They are used to serve vegetable foods, for example, on the Reef Islands, one made of breadfruit and coconut pap (Girieud and Herrenschmidt, p. 108).]

24 /Fig. 17 appears here/, fish-shaped bowls are to be mentioned (cf. Fig. 18). They are carefully carved out of soft wood and

• [285]

[Fig. 17.] Basket made out of coconut leaf strips (Kgl. Ethn. Mus., Dresden, 32864, Speiser Coll.); ca. 1/9 natural size.

well polished (4). The tail of the fish may be vertical or

4. In part, like other bowl forms (for example, the double bowl, R.-J.-M. 28378), they have been given a dark finish, which, contrary to Graebner's conjecture in Ethn., I, p. 95, footnote 5, is not a patina resulting from use.]

horizontal. [A peculiar double bowl recently acquired by the R.-J.-Museum, in the style of the form shown in Ethn., I, p. 95,
415 Fig. 24, Nos. 2 and 3, may be seen in Fig. 19 (5). An ordinary

5. [The illustration clearly shows the

/183 cont./

352 [532] but in these instances still other animal representations may have had an influence.]

2. [The leg form of the foot in Fig. 25a, No. 2, is not unique in Santa Cruz culture, quite apart from the peculiar specimen in Edge-Partington and Heape, I, 164, No. 1. It appears in a very similar form, for example, on oar blades (cf. Ethn., I, p. 110, Fig. 41, Nos. 5 and 6).]

[285] 3. [The origin of the mats shown in Ethn., I, pp. 119 f., Figs. 48 and 49 (it is uncertain whether they are mats for sleeping or sitting) has not been definitely determined, but the second one, in view of a sleeping mat measuring 1.80 by 1.47 meters in the Speiser Collection (R.-J.-M. No. 30566), with the same serrated edge, is undoubtedly from Nitendi. The first one also shows the same kind of serrations on the end not illustrated, specifically in one corner of it, so that there seems to be justification for assigning it to Nitendi.]

Economy

241 The native practices agriculture (4) in a rather slovenly

4. [Ethn., I, pp. 99 f. On Matema and other Reef islands there is no planting: O'Ferrall, section "Matema"; Coombe, p. 196.]

/185/

244

Fig. 27. Taro field with directional poles. (Speiser photo.)

285

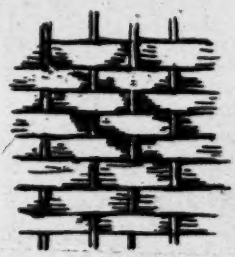

Fig. 28.

Fig. 28. The kind of plaiting of the cylindrical tubes used to store sago. (Drom a drawing by Speiser.)

/196/

301
321

Fig. 42. Wooden tripod (Ba V 1818c) upon which shell rings are placed to be ground inside with the coral branch (Ba V 1818b) lying beside it; ca. 1/9 natural size. Leaning against tripod are Trochus rings in various stages of preparation.

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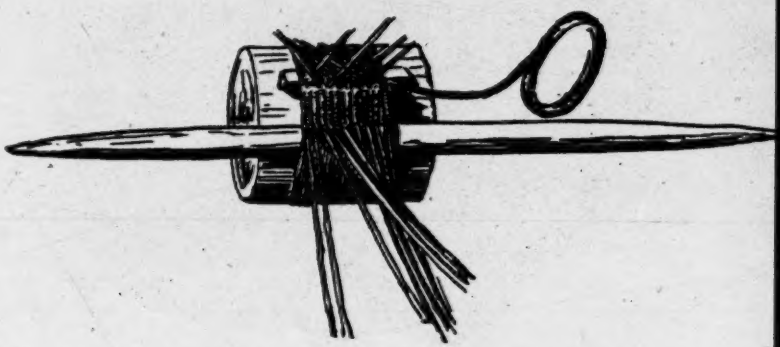

Fig. 43. Device for plaiting arm-bands, showing the initial plaiting (Ba V 1843); 1/2 natural size.

/196 cont./

Islands to polish wooden objects, such as boat parts; cf. Girieud and Herrenschmidt, p. 106.]

This work is the daily occupation of the men in some villages, as in general all industries are limited to specific villages where they are passed on from father to son. -- The breastplates are made on similar stone slabs. Unfortunately, I do not know how their perfect roundness is achieved. -- The plaited arm-bands (Ethn., I, p. 80, Fig. 9, No. 2) are made on a wooden cylinder (Fig. 43). A cord is /Fig. 43 appears here/ wound spirally around it and over two sticks, and then the windings are wrapped with fine fibers.

Among the axes, besides the form shown in Ethn., I, p. 118, Fig. 46, where the Tridacna blade is set into a rotatable wooden socket, there is another one in which the flat blade is fastened directly to the shaft /197/ (Fig. 44) in such a way that the convex side is underneath (1).

1. [According to Jennings, JAI, XXVIII, p. 165, the smaller axes are used to make wooden bowls, boat scoops, etc., the larger ones for building houses and boats. Girieud and Herrenschmidt's remarks, p. 106, about corresponding tools of the Reef Islands are not quite clear.]

[Several authors mention a drill (2).]

2. [O'Ferrall, section "Historical-Sketch," and Coombe, p. 188: "a rude drill" /cited in English/. -- Files, as in Ethn., I, p. 118, Fig. 46, No. 3, are mentioned by Girieud and

[Text continues on p. 99--Analyst]

3:Davenport E-5 (1958-1960)1982
ON13 Santa Cruz ON13

287 end and then toward the other, this craftsman proceeds to place and wrap the feather shingles one at a time. He maintains the proper distance between the cords with a sliding bat-bone spacer that he moves a quarter of an inch for each platelet [*see illustrations on page 100*]. When he has bound 750 platelets

[285]

[498 (c)]

3:Davenport E-S (1958-1960)1962
ON13 Santa Cruz ON13

287
[285] toward each end, he brings the foundation cords together, sheathes them with turtle shell and plaits them into a triangular end piece into which he works a hallmark design of his own. Finally the [283] cords, braided together, are fastened to [436] a bark ring. The completed belt of currency is rolled up from the ends toward

[7 98 (D)]

436
583
516
291
215

2:Davenport F-4 (1869-1909)1982
ONLD Santa Cruz ONLD

EXCHANGING CURRENCY in the men's clubhouse, the man at the left is selling the piece in the center for the two that flank it.

EXAMINING CURRENCY offered in a bride price, the bride's family considers whether it is up to standard for its denomination.

[4 98 (E)]

142
287
291
[214]

[516]
[285]

[4 99(a)]

PLATELET MAKER, with pigeon feathers, glue and red down before him, fashions the individual platelets on a hand-held platen.

CURRENCY BINDER assembles the platelets, binding them with fibers to a cord foundation (*see also illustrations on next page*).

Davenport E-4 (1960-1969)1968
©2013 Santa Cruz ©2013

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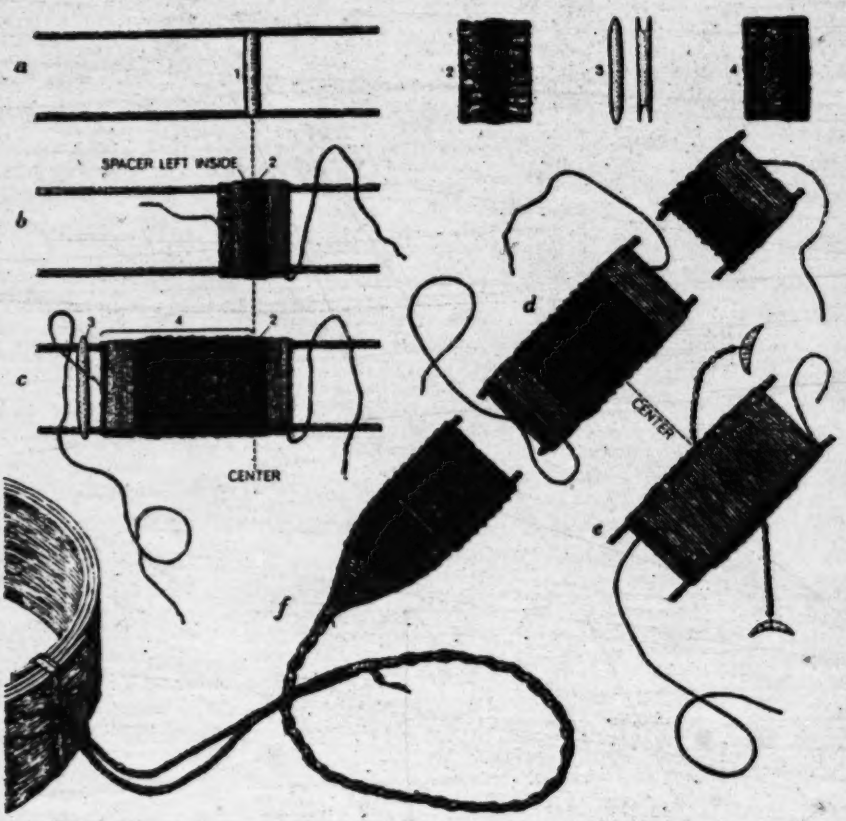

[p 100 (A)]

3:Davenport E-5 (1958-1960)1982
OKU Santa Cruz OKU

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BINDER'S MATERIALS include (a) two fiber foundation cords with a bone spacer marking the center (1), a center platelet with reil down in the middle (2), a movable spacer (3) and platelets with down along one edge (4). After placing the center platelet (b), the binder overlaps the others (c) one by one like shingles,

[G 100 (B)]

Davenport E-S (1960-1980)1983
CRL3 Santa Cruz CRL3

436
287
285
531

maintaining the proper width with the movable spacer. He works outward from the center (*d*), which is marked with a woven design and pearl-shell pendants (*e*). At each end (*f*) he sheathes the belt with turtle shell, plaits in his hallmark, braids the two cords and attaches them to the bark cores on which the currency is wound.

[p 100 (c)]

286

286 WOVEN FABRICS--textiles; weaving, knitting, and netting techniques; special apparatus (e.g., netting needle, loom); products and their uses; specialized personnel and organization; etc. See also:

Clothing 29
Spinning 283
Industrial production of textiles 288
Description of power looms 402

291 [81 cont.]

mean the rattan spiral. Berlin VI 16182 is merely a rattan spiral of a bark belt.

884 Only when the father or some other relative of the boy
291 is able or is inclined to give the village a feast for him may he put on the apron [Schurz, "apron, kilt"], often [82] [Figs. 11, 12, and 13 appear here] [83] not until he has long been an adult (1).

1. Joest in Baessler, p. 376.

291 The aprons of the men (Figs. 14 and 54) are woven out of banana
● 286 fiber (2), are usually made with attractive black patterns,
[824]

2. Joest in Baessler, p. 376. Name of the apron, niwega = banana.

particularly on the ends, and are decorated with tufts of finer banana fibers knotted in. They are fringed at the ends. They are drawn between the legs and over the belt, front and back; [Fig. 14 appears here] if they are very long, they are tucked in at one end or the other, as may be necessary (3). In the photo-

3. Cf. pp. f. Dalrymple, p. 78. Coote, p. 158. Dewar, p. 246. Markham, p. 164. Edge-Partington, I, 154. The Berlin VI 8357 and 16402 aprons are certainly not from Santa Cruz, but possibly from the Ellice Islands.

291
301 graphs (Figs. 20 and 22) one sometimes also sees a chain of shell beads worn over the belt and the apron, [84] [Fig. 15 appears here] which apparently is exactly like the necklaces (1).

1. Edge-Partington, I, 166, No. 6.

[cf. category 11b, pp. 24 and 102 -- Analyst.]

4/5

[95 cont.]

collection, were, according to Edge-Partington, attributed to the Banks Islands by the collector in his book Western Pacific. I am unable to find anything about this. That the statement "Santa Cruz" is correct is shown by the very similar specimens collected by Thilenius, as well as by the illustration in Dewar, p. 247.

illustrates an oval, trough-like shape with four feet. [96] [Figs. 25 and 26 appear here.] The spoons and scrapers used to scrape out coconuts, etc. consist of nautilus shell, more rarely pearl-oyster or bone shells (Fig. 26) (1). D'Urville shows

4/2
237

1. Cf. Edge-Partington, I, 159, Nos. 5-7; 162, No. 2. A spoon of mother-of-pearl, shaped like a bone spoon, with Coix chains, ibid., I, 159, No. 5. An oval, pierced spoon of white mussel-shell, ibid., No. 8. Cf. also Joest in Baessler, p. 379. A scraper of turtle bone, as in Fig. 26, No. 1, from the Reef Islands, in Edge-Partington, III, 65, No. 2.

[252] a bowl-shaped utensil from Vanikoro with a longitudinal notched ridge for grating taro (2). A scraper, probably for coconuts,

2. D'Urville, Atlas, Pl. 178, 10-11.

can be seen leaning against the house in Figure 20. Here, too, water is fetched from the often distant watering places and stored in bamboo tubes; on Ndeni we find the well-known water vessels of coconut shells in nets made of coconut string

4/5
[312]
[286]
(Fig. 27) (3).

1: Graebner--50 E-4 (no date) 1909 ON13 Santa Cruz ON13

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Fig. 27.

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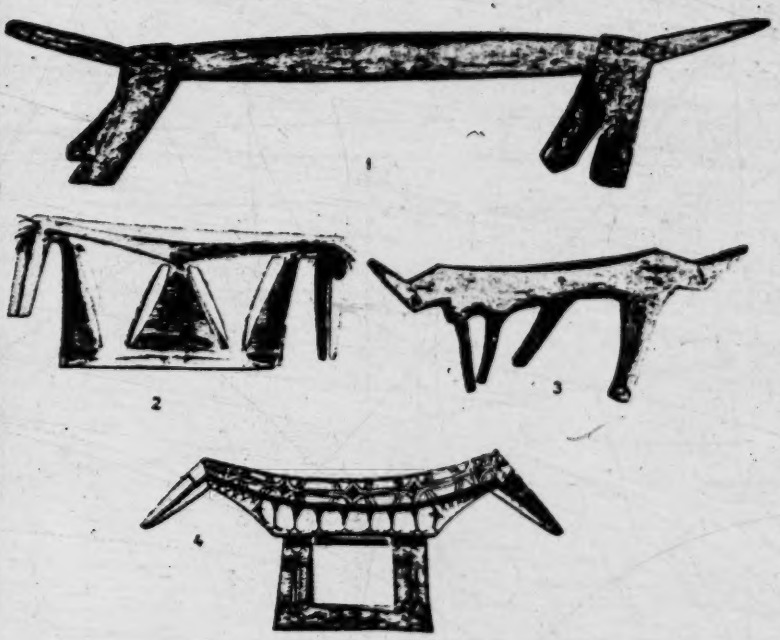

Fig. 28.

(Captions on following page.)

[97 cont.]

415
286

Fig. 27. Water vessels of coconut shells in nets of plaited coconut string (R.-J.-M. 4377 and 4378, Joest Coll.; Berlin VI 16202, Thilenius Coll.; one-seventh natural size. 3. South Bay.

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Fig. 28. Headrests (R.-J.-M. 4003, 4005, and 4006, Joest Coll.; Rotterdam 11875); 72, 36, 34, and 30 cm. long. 2. White, red, and black, with tufts of coconut fiber. 4. With black painting on a white background.

276 [103 cont.] old people who are no
longer able to break the nut with their teeth pound it in small
[412] wooden mortars (Fig. 32) (2). According to Figueroa, they

2. Dillon, p. 269. Edge-Partington, I, 156, No. 8; II, 87, No. 3.

spat out only the first mouthful and swallowed the rest (3).

3. Dalrymple, p. 194. He gives the name brete for areca nut.

272 The Spaniards also observed the manufacture of toddy (4),
273

4. Dalrymple, ibid.

which is not mentioned by any of the more recent authors. A tree, undoubtedly a palm, was tapped and a sweet sap was obtained from it, which resembled beto oil. It is not said whether this palm sap is only drunk fresh or whether, through fermentation, an intoxicating drink, the so-called "sour toddy," was obtained from it.

247 Finally, we must also mention the ornamental plants, which even Figueroa speaks of and which, according to him, were grown in special containers ("flower pots") close to the huts (5). The magnificent red flowers that he speaks of prob-

5. Dalrymple, p. 193. Cf. also Joest in Baessler, p. 371.

ably identifies the plant as hibiscus, which D'Urville lists
301 among the useful plants (6) and whose blossoms are a popular

● [286] 6. D'Urville, p. 146. He suspects that the bast from it furnishes weaving material, but cf. p. 99.

1: Graebner--64 E-4 (no date) 1909 ON13 Santa Cruz ON13

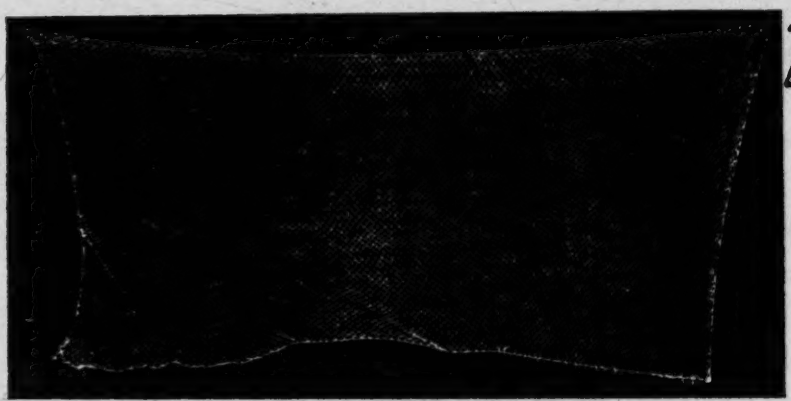
[103 cont.] 301
hair ornament (7).

7. Cf. p. 10.

Fishing, Boats, Trade

Fishing on Santa Cruz is carried on with nets, fishing tackle, kites, nooses, arrows, and weirs (8). Concerning net 226

8. Fishing, more specifically net fishing (presumably with hand nets, as in Fig. 34), is also carried on by the women on Vanikoro. D'Urville, p. 183. Gaimard, ibid., pp. 336, 344. [462]



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[288]

Fig. 33. Barrier Net (R.-J.-M. 4064, Joest Coll.), 3 meters long.

forms, we are familiar with a larger [Fig. 33 appears here] [104] barrier-net (Fig. 33), a hand net with rattan hoop (Fig. 34), and the net trap like the one used in Samoa (1). [Figs. 34 and 35 [171]

1. mpo; Berlin VI 16192, "North Bay" (Thilenius).

[121 cont.]

Caption for Fig. 50.

285
415
293

1-6 and 8. Made of strips of pandanus leaves (R.-J.-M. 3857, 3846, 3863, 3872, 3902, 3910, and 3915, Joest Coll.); about 35, 30, 22, and 20 cm. high, 33, 31, and 35 cm. in diameter. 7. (Sack) of soft fiber (R.-J.-M. 3866, Joest Coll.); 46 cm. deep. 9 and 10. Made of strips of coconut leaves (R.-J.-M. 3843 and 3841, Joest Coll.); about 34 and 25 cm. in diameter.

[123 cont.]

285

the lower edge are plaited in toward the corners, but rather the center ones form a short plaited [Fig. 52 appears here] lappet on either side, which, in turn ends in a braid-like cord that is drawn up through the sides of the bag and serves as a carrying-strap (Fig. 51, Nos. 2 and 3).

As for baskets, only the well-known cylindrical baskets of plaited coconut leaves are present. Among them, too, the edge is single-meshed, and then the main portion of the sides is plaited in triple-mesh with strips in one-half or one-third widths. The bottom consists of half the number of strips, though in each case several are gathered together, and is single-meshed; in one specimen, another narrow single-meshed zone is previously inserted. The excess strips, plaited into rings, lie spirally under the edge of the basket bottom (Fig. 52). [Fig. 53 appears here.]

286
[171]

A knowledge of weaving gives the culture of Santa Cruz a special character in contrast to the rest of Melanesia (1).

1. Dalrymple, p. 194. According to Thilenius, Globus, LXXXI, p. 134, it is practiced on Ndeni only along the coast, and the fabric is traded to the people of the bush for bark cloth.

[184
438]

Banana fiber is the material used, but it is considerably wider

1: Graebner--98 E-4 (no date) 1909 ON13 Santa Cruz ON13

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Fig. 52. Baskets made of strips of coconut leaves (R. -J. -M. 3845 and 3842, Joest Coll.); 39 and 23 cm. in diameter.

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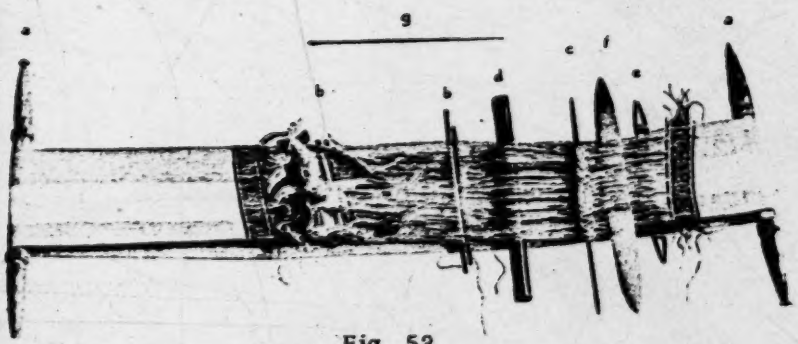

Fig. 53.
Loom (R. -J. -M. 4035, Joest Coll.); 1.40 meters long.

[123 cont.]

286 than what is ordinarily used in Micronesia and therefore produces a weave that resembles hibiscus fabric (2). The loom (Fig. 53)

2. Cf. p. 22, footnote 2, and p.101, footnote 1. Concerning the difference in fiber material, see Kubary, Ethnogr. Beiträge zur Kenntnis des Karolinen-Archipels [Ethnographic Contributions to Knowledge of the Carolines Archipelago], p. 62, footnote.

[113]

consists of the two sticks for tension (a) [124] -- what kind of girdle is used for weaving cannot be said -- two pairs of bamboo sticks to separate the threads (b), one of which is customarily placed at the beginning of the weaving, the other behind the section that is being woven, that is, at the end of the weaving; furthermore, the stick to lift the threads (c), the roller that forms the shed (d), the shuttle (e), and the batten (f). Besides narrow looms like the one shown in Figure 53 (1), which are

1. Edge-Partington, I, 160, No. 1. Also "A primitive loom" in Ann. Archaeol. Report, Toronto, 1906, pp. 48 f.

[113]

used to make narrow hip-cloths and bag fabrics, there are also wider ones (2), on which, besides wider hip-cloths, coarser mats

2. Dewar, p. 247 (ill.).

are chiefly woven. These mats (Fig. 54, No. 7) (3) have no

3. Probably Schmeltz and Krause, Die Ethnogr.-Anthrop. Abt. d. Mus. Godeffroy, p. 118.

[113]

[124 cont.]

281 patterning; their sole decoration consists of the loose warp threads hanging free at either end as fringes, as well as a few tufts of fibers, probably made of finer banana fibers, which are tucked into the smooth side edges. The apron and bag fabrics are different (Fig. 54, Nos. 1-6) (4). They are carefully designed with

4. Coote, pp. 155, 159.

strips of fiber dyed black on one side. Each black thread is pulled through the fabric over the corresponding thread of the weft with the aid of a wooden needle (Fig. 53g) (5), so that the

5. Edge-Partington, I, 160, No. 2 (with thread-eye).

ends of the black threads in an unfinished fabric stand out irregularly along the sides. When the weaving is finished, they are cut off evenly at the edge. The fabric is further adorned with tufts of fiber that are drawn through it -- again probably banana fiber, but much thinner than the fiber used in weaving -- along the edges and down the center line, as in the coarser mats. While these are drawn through after the whole thing is finished, the narrower fabrics have compact rows of fiber tufts knotted into the end borders -- in bag fabrics at the bottom -- during the weaving process itself. In the same way strips of pandanus leaves with frayed ends are likewise securely woven in (6). The ends of the

6. The underside of the weaving is seen in Fig. 14.

wider fabrics consist simply of the loose, fringe-like fiber ends of the warp; in the narrower aprons bunches of warp threads are knotted with finer tufts of banana fibers to form a thick fringe.

[293] From such narrow fabrics are made the familiar men's bags (Figs. 55 and 56), worn hanging over the chest or the back, in which -- though, according to Figures 20 and 22, also in bags

[124 cont.]
286 of the types described above -- each one carries the articles
[293] needed for daily use, such as betel and betel implements, nautilus
spoon for scraping out [125] [Fig. 54 appears here] [126] [Fig.
[294] 55 appears here] coconuts, and so forth (1). The technique is

1. Coote, p. 159. Joest in Baessler, p. 379 (beliniuega). Danneil, "Der Übergang vom Flechten zum Weben [The Transition from Plaiting to Weaving]," Int. Arch. f. Ethnogr. XIV, pp. 236 f. Also in Dillon, p. 303, this bag form is probably meant. Illustration in: D'Urville, Atlas, Pl. 178, No. 17 (poor); Edge-Partington, I, 161, No. 2.

[113]

[294] simple, for only the edges of the weaving are sewed on the inner side with string. The ends of the warp threads are simply knotted in bunches in the center; near the corners they lead into the two braid-like carrying-straps, either by means of woven lappets that taper up to a point (Fig. 55, No. 2), or the warp threads are first gathered together into twisted cords and thus form a net-like, lacy triangle, at the edges of which they [127] [Fig. 56 appears here] [128] combine into two braids leading into the carrying-strap (Fig. 55, Nos. 1 and 3). The excess fibers of the carrying cords, which become thinner at the top, form an ornamental appendage.
[381] Bags, as well as aprons, are sometimes dyed yellow with Curcuma (1).

1. Joest in Baessler, p. 381. In the present work, Fig. 56, No. 4.

285 In imitation of these bags made of woven material, plaited ones are also made (2). They consist of strips of pandanus

2. Schmeltz and Krause, Die Ethnogr.-Anthropol. Abt. d. Mus. Godeffroy, p. 119.

1 [i.e. of making men's bags - ANALYST.]

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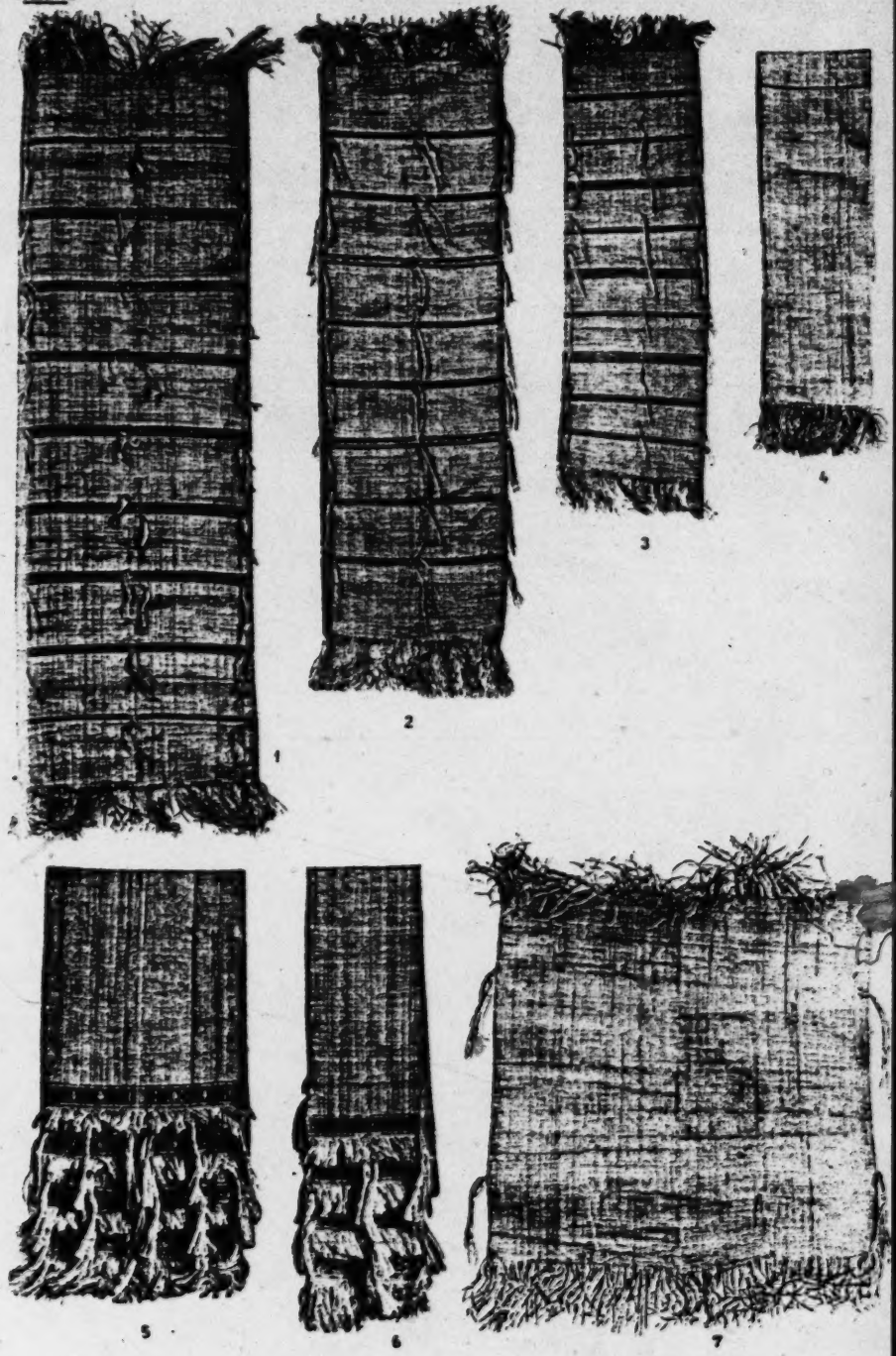

Fig. 54. Woven fabrics.

(Caption on p.1105.)

1: Graebner--103 E-4 (no date) 1909 ON13 Santa Cruz ON13

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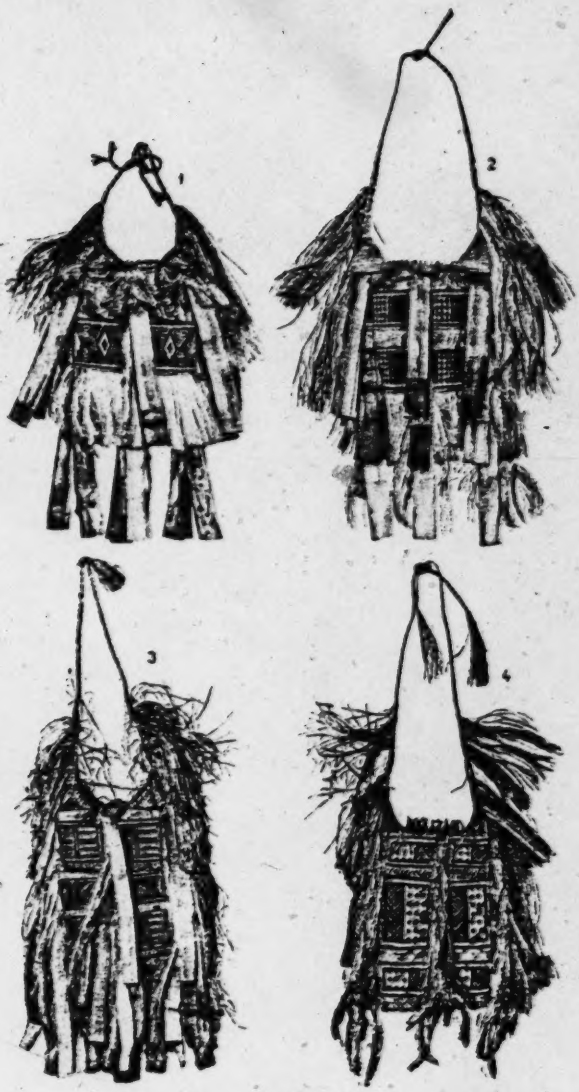

Fig. 55. Bags.

(Caption on p. 105.)

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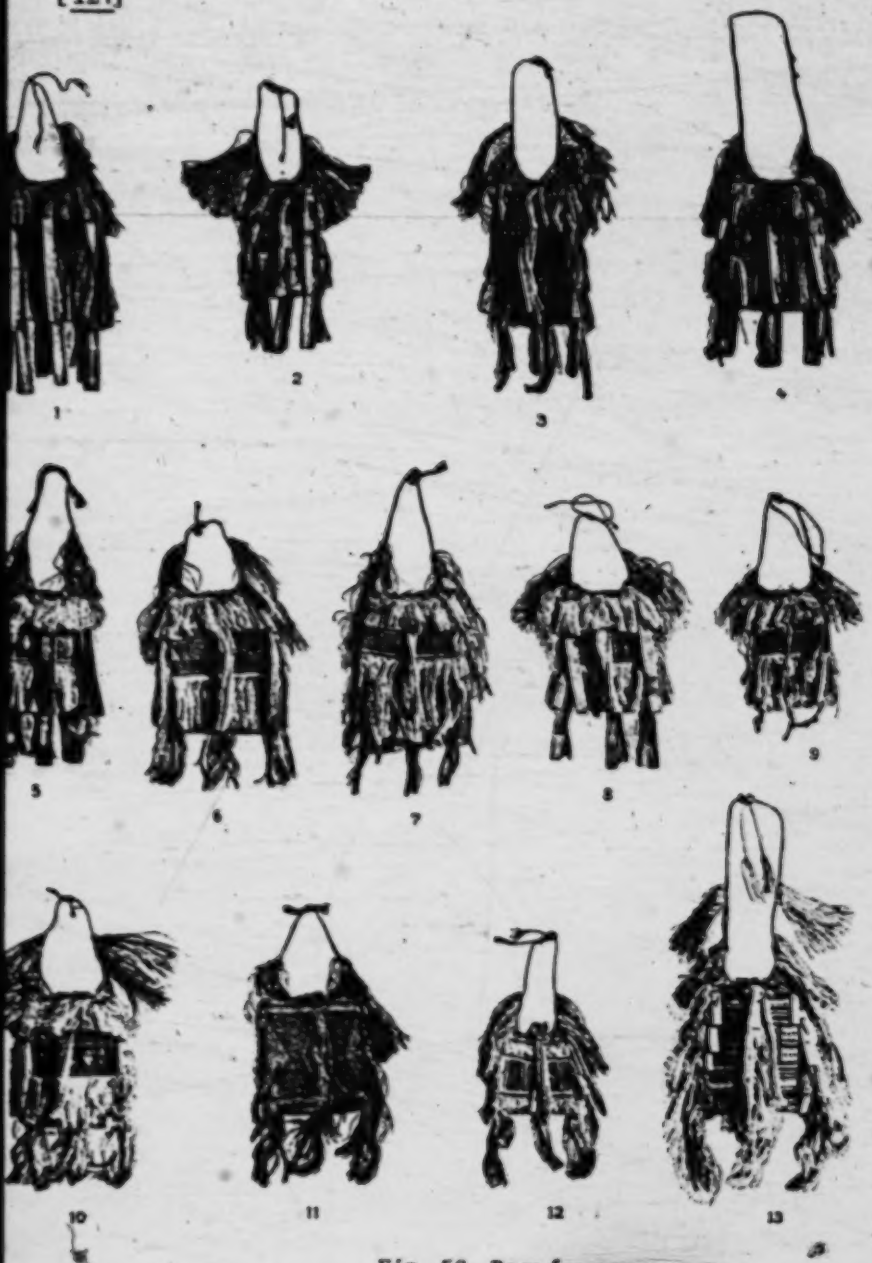

Fig. 56. Bags for men.

(Caption on following page.)

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Captions for Figs. 54, 55, and 56. [125, 126, 127]

Fig. 54. Woven Fabrics. 1-6. Men's aprons (R.-J.M. 3970, 3959, 3953, 3950, 3982, and 3957, Joest Coll.); length (Nos. 4-6, total length) 1.90 meters, 1.52 meters, 1.15 meters, 2.40 meters, 2.94 and 2.83 meters; width 63, 51, 38, 22, 40, and 22 cm. 7. Mat (R.-J.-M. 3972, Joest Coll.); 90 cm. wide.

Fig. 55. Bags (R.-J.-M. 3941, 3930, Berlin VI 9951, R.-J.-M. 3929, Joest Coll., the Berlin specimen Arning Coll.); about 21 cm. deep. 1-3. Woven. 4. Plaited. 3. With decorative flaps sewed on.

Fig. 56. Bags for men. 1-11. Woven (R.-J.-M. 3928, 3924, 3933, Joest Coll.; 6683, Dannell Coll., donated by Jul. Rautenstrauch; 3944, 3927, 3939, 3925, 3943, 3948, Joest Coll.; Berlin VI 18360, Mende Coll.). 12 and 13. Plaited (R.-J.-M. 3942 and 3945, Joest Coll.). Back of No. 9 without decoration, but otherwise like side shown. 4. Dyed yellow with Curcuma. Length of bags, 15 cm. (No. 12) - 24 cm. (No. 1). No. 13. 20 1/2 cm. long.

/195 cont./

287 are 265 X 70 and 295 X 62 along the sides. [The patterns are named after objects in nature (2).] A unique specimen is a large

[531]

2. [Jennings, JAI, XXVIII, p. 164. He lists the following patterns: "Yam," "River," "Banana," "Breadfruit."]

piece of tapa dyed a greenish blue (Basel V 2727). It is doubtful whether this comes from Nitendi (3).

[177]

3. [It has undoubtedly been brought from the central Solomon Islands. Cf. the material in the Berlin museum from Rubiana (according to Dr. Graebner) and R.-J.-M. No. 4431 (from the collection of Wilhelm Joest, who spent some time on Rubiana); see also Edge-Partington and Heape, II, 123, where indigo-blue tapa from Isabel is described.]

286 283 [The banana fiber used for weaving (4) is obtained in

4. [Ethn., I, pp. 123 ff. Wide looms have recently been illustrated in O'Ferrall, section "Mat Making" (= Coombe, plate between pp. 182 and 183), and in Speiser, Südsee, Ill. 91.]

the following way: the banana stalk is placed on a block of wood and pounded to a pulp with a heavy piece of wood; the soft parts are then removed by scraping; the fibers are hung in the 286 sun to dry and finally combed out (5). A woven men's mat

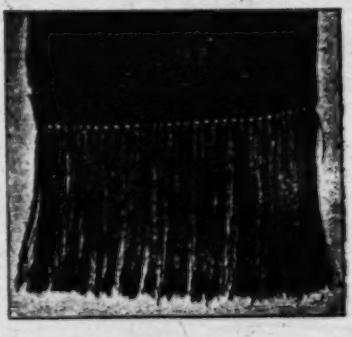
5. [O'Ferrall, ibid.]

/195 cont./

286 (unpatterned) acquired by the R.-J.-Museum /Fig. 41 appears here/ shows an interesting repair of a damaged spot at one end (Fig. 41) and in particular a special, hemstitch-like treatment at the place where the uppermost row of fringe is knotted.]

30 32 Something was learned also about the making of ornaments. Arm and ear rings are made out of shells of the Trochus snail as follows (6). The shell is placed by the fire so that the

6. [Speiser, Südsee, p. 294.]



[Fig. 41.] End of a woven apron for men (R.-J.-M. 30586, Speiser Coll., gift of the Museum Society), 19 1/2 cm. wide.

point is scorched and becomes brittle. The center of the shell is then carefully pounded out with a stone, so that a crude ring /196/ is formed. This is polished on the outside on a slab of stone, which is usually buried in front of the men's house (1),

1. [Cf. Speiser, ibid., Ill. 92.]

[237 912] then set on a wooden tripod (Fig. 42), /Fig. 42 appears here/ and polished on the inside with a branch of coral (2). This work

237 322 2. [Coral branches of this kind are evidently also used on the Reef

[Text continues on p. 97--analyst]

/197/

412
286

Fig. 44. Axe with Tridacna blade (Ba V 1912); handle 57 cm. long.

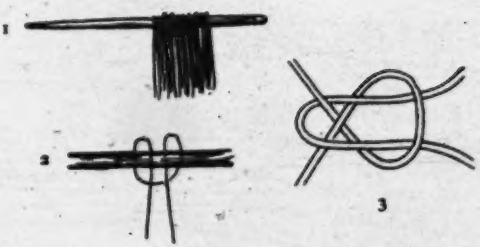


Fig. 45. 1. Net needle with the cord strung on in loops (Ba V 1957), ca. 1/2 natural size. 2. Making the loops. 3. Making the net knots.

/197 cont./

412

Herrenschmidt, p. 106, for the Reef Islands, and by Lennier, Cat., p. VII, for Vanikoro. -- Bone needles (Ethn., I, pp. 118 f. and Fig. 47, No. 3) are also mentioned by Jennings, JAI, XXVIII, p. 165, and therefore may be regarded as certain for Nitendi.]

283

String is made in quantities (3) [some of it with two

3. [Ethn., I, p. 117.]

different kinds of strands (4)]. For the lashings on boats, cords

4. [As in the ankle ornament shown in Fig. 10.]

made of coconut fiber are generally used. In addition cords of different strengths for fishing lines and nets are found. They are twisted out of a soft, flax-like /Fig. 44 appears here/ fiber and are usually rubbed with a resin or wax through which they acquire some stiffening and a dark reddish color (5).

5. [Such a cord is shown in Ethn., I, p. 119, Fig. 47, No. 1. It therefore is not used for building houses or boats. Dr. Speiser is unfamiliar with the ball of plaited coconut-fiber cord shown in ibid., Fig. 47, No. 2, but a similar ball of a different kind of cord is shown in Lennier, Pl. IV, for Vanikoro.]

286 [412] [804] [412]

For net making, practiced exclusively by men, /Fig. 45 appears here/ a longish rectangular little board or piece of tortoise shell is used to measure the size of the mesh, and a

/197 cont./

small stick or a Pteropus bone as a net needle. The cord /198/ is strung onto this needle in loops (Fig. 45, Nos. 1 and 2) which slip off easily as the cord is used. During the plaiting the smaller nets are stretched with the great toe. The making of the knots is shown in Fig. 45, No. 3.

Political Affairs; War

Graebner's assumption (1) that the importance of the

1. [Ethn., I, p. 130.]

chief has decreased in recent times seems to be correct. I did not meet a true chief, and apparently all the men of a village decide questions of external policy. Nevertheless, there must be leaders, but they are merely the most important and the wealthiest men of a village, with no other position than that of a village elder, of a chairman in the men's house (2). They

2. [Dr. Speiser herewith verifies his assumption in Südsee, p. 299. This is probably also what O'Ferrall, section "Historical Sketch," means when he speaks of two or more chiefs in each village.]

can hardly give direct orders, but they are the nominal owners of the dance areas and the men's houses; also, their indirect influence may be considerable because of their wealth. Moreover, they sometimes indulge in the luxury of having wives in several villages, thus traveling from one village to another, and therefore have influence over extensive areas. As prominent men, after death they are shown the honors that were formerly bestowed on the chiefs.

Feuds between villages used to be very frequent and are not rare even today. The cause is almost always the

287

287 NONWOVEN FABRICS--manufacture of nontextile fabrics (e.g., barkcloth, felt, featherwork); materials; techniques; apparatus; personnel; etc.
See also:

Nontextile uses of feathers . . . . . 237 Plastics. 384

[79 cont.]

301

p. 78, mentions shell disks which were worn on different parts of the body, and on p. 150 (quoting Quiros) "mother-of-pearl disks" worn around the neck, which undoubtedly is a failure to recognize the Tridacna disks. These are also mentioned in: Labillardière, p. 260; Coote, p. 158; Dewar, p. 248 (with a layer of tortoise shell); Joest in Baessler, p. 376, ill.; F. de Tolna, pp. 267 ff. According to Markham, p. 164, they are worn only by chiefs.

[531] that fastens the ornament to the necklace, running radially from the upper edge to the center bore, is decorated on the front with small shell disks (2).

2. Berlin Mus. VI 16172.

The arm ornaments are worn on both arms alike and [287] without distinction, except for the bark cloth or rattan wound around the left wrist, which, however, does not actually serve as [411] an ornament, but as protection against the recoil of the bowstring in shooting (3). At an early age the boys wear whole sets (at first

3. Joest in Baessler, p. 390. (Instead of tapa, cotton nowadays.) F. de Tolna, p. 281. Dalrymple, p. 78.

[177]

seven or eight) of Trochus arm-rings on their upper arms above the elbow (Figs. 1, 3, and 9, No. 1) (4). In addition there is a

4. Joest in Baessler, p. 376. Edge-Partington, I, 166, No. 5. Coote, p. 158. Dewar, p. 246. Markham, p. 164.

[84 cont.]

301 what has already been described. The figures (Fig. 15) show necklaces and arm bands; one shows a double-pointed chest ornament that in technique apparently corresponds to the necklace illustrated in Figure 7. Among the women, too, one notes the chains of beads on the wrist. They seem to wear leg ornaments just as little as ear ornaments and as a rule, nose ornaments (5), or as the chest

5. Cf. above, p. 12.

291 disk and Trochus arm rings. Unlike boys, the girls are usually [85] clothed in earliest childhood (1). They, like all the women,

1. Joest in Baessler, p. 376.

[287] wear an apron of rather coarse bark cloth (Fig. 16), which is wound around the hips several times, like a skirt, and reaches almost to [301] the knees (2). They, too, wear the strings of small shell disks over

[113] 2. Joest, p. 378. Voyage de D'Entrecasteaux, envoyé à la Recherche de la Pérouse, I, pp. 378 f. Labillardière, p. 260. Dillon, p. 302. Figueroa, in Dalrymple, I, p. 194, has the women wearing woven material, which is probably erroneous.

[114]

the apron as decoration; the specimen illustrated (Fig. 15) shows patterning at the ends by means of scattered groups of small black disks. Just as characteristic for the women as the tapa skirt is the [287] tapa cloth that they [Fig. 16 appears here] wear hanging over the 834 head and shoulders and with which they cover the face in the 000 presence of men (3). Unmarried girls apparently wear the hair

3. D'Entrecasteaux, p. 378. Joest in Baessler, pp. 378 (also ill.), 380. Dillon, p. 302. Berlin Museum VI 16179: headcloth, aāmbe, of breadfruit bast; North Bay (Thilenius).

[115 cont.]

000 knots indicated the number of Europeans that the natives supposedly had killed (5). This is a pure conjecture, of course, the

5. Markham, p. 65.

the accuracy of which probably cannot be judged at the present time.

Work and Handwork

462 Handwork -- it cannot be called domestic work, as we shall soon see -- is carried on almost exclusively by the men on Santa Cruz. The women do most of the cultivation of the soil, engage in a certain amount of net-fishing, at least on Vanikoro, and prepare the meals (6). They are also

6. Cf. pp. 55 f., 64.

[462] the beasts of burden; according to Joest, they carry as many as 100 coconuts in bags with a strap running across the forehead, and Coote tells of how on Ndeni the men never thought of helping their European guests haul their boats up on the beach, but fetched the women for this (7). There is

7. Joest in Baessler, p. 380. Coote, p. 161. Joest speaks of carrying-nets, which are otherwise unknown.

only one industry that is carried on by women on Santa [116] Cruz, as all through the South Seas, although definite data [287 291] are lacking; this is the manufacture of bark cloth, [Fig. 44 appears here] which serves them for aprons and head cloths. 287 Here the material is made of breadfruit or fig bast and is rather crude (1). It is made with the customary wooden

1. Cf. D'Entrecasteaux, p. 379.

287
531

Fig. 44. Bark cloth, painted black (R.-J.-M. 3987, 3985, 3984, and 3986, Joest Coll.); 3.40 meters, 2.04 meters, 1.42 meters, and 2.17 meters long.

• 287 [116 cont.]

Labillardière, p. 260. Lesson, Revue d'Anthropologie, V, p. 264 (Ficus).

[386] beaters (Fig. 45, Nos. 1-3). Besides the pieces in natural color, [117] there are those dyed with Curcuma, but especially those that are ornamented in black (Fig. 46)[1] (1). For the

1. Also Berlin VI 16003, 16004, 16197. Schmeltz and Krause, Die Ethnogr.-Anthropol. Abteilung des Mus. Godeffroy [The Ethnographic-Anthropological Division of the Godeffroy Museum], p. 117. Concerning the patterns on them, cf. Thilenius, Globus, LXXX, pp. 138 f.

[53] patterns, the so-called tapa-markers of wood are supposedly used (Fig. 45, Nos. 4-5), and it is said that the points of the carved-out notches serve to mark the intersections of the lines of the design (2).

2. According to a written communication from Professor G. Thilenius in a letter dated August 10, 1908. The statement may be correct even if the tapa-markers are actually yam knives from the Torres Islands, or imitations of such. Cf. p. 209.

462 [241] The men, on the other hand, help in cultivating the soil only to the extent of clearing the bush. In the bachelors' houses they probably also prepare their own meals (3). Other-

3. Gaimard in D'Urville, p. 327.

wise, they are described as lazy. At night they chat [Fig. 45

[1] [The author apparently means Fig. 44 -- Analyst.]

[117 cont.] At night they chat [Fig. 45 appears here] and therefore sleep late (4). But they do have time

4. Joest in Baessler, p. 394.

and hence produce things that are not to be despised. Their sphere of activity includes first of all, as everywhere, woodworking, especially the building of houses and boats (5). The

5. Cf. pp. 36 ff., 68 ff.

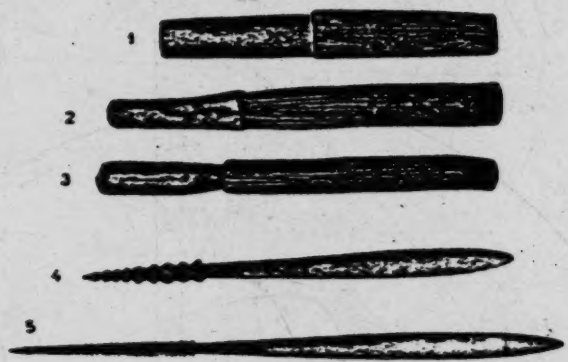


Fig. 45. Tapa implements. 1-3. Tapa beaters of wood (R.-J.-M. 4011, 4015, and 4012, Joest Coll.); 33.5, 40, 40 cm. long. 4 and 5. "Tapa-markers" of wood (two types from the series Berlin VI 16404-16409, Thilenius Coll.; length between 43 and 63 cm.); perhaps yam knives from the Torres Islands.

principal tool is the shell ax (Fig. 46, Nos. 1 and 2) (6), with a

6. Codrington, p. 313. Edge-Partington, I, 162, No. 4.

rotatable mounting and a Tridacna blade tied to it. For polishing a file is used, the friction surface of which consists of the skin of a shark or ray tied over it (Fig. 46, No. 3) (7). Strips of

7. Edge-Partington, I, 163, No. 9.

[For information on feather money and its construction see category 116, pp. 86-90.]

/194 cont./

436

mended with Coix and glass beads. Hence, the money is apparently made on Utupua itself, but goes back to Micronesian bar-belts.]

Handwork

●289

[291]

[412]

[There are a few things to be added concerning the bark-cloth industry (Ethn., I, pp. 115 ff.). As was pointed out above (p. 34), the bark fabrics are used for clothing by the women as well as the men.] The "tapa markers" shown in Ethn., I, p. 117, Fig. 45, Nos. 4 and 5, are undoubtedly yam / knives from the Torres /Fig. 40 appears here/ Islands. I was assured that the drawings were freehand, and a careful examination of the patterns (2) confirms this. It is possible, however, that

[531]

2. [Besides the patterns consisting of rows of rectangles lying longwise shown in Ethn., I, p. 116, Fig. 44, there are also some in Dr. Speiser's collection in which the rectangles lie breadthwise. Individual elements of the patterns are shown in Speiser, AfA, new series, XIII, p. 329, Fig. 19.]

the painting can be traced back to an impression made with stamps or stencils, as is indicated by the division of the painting into rectangular areas about 20 centimeters long and ten centimeters wide. One can easily see, however, that the individual areas were first marked out with fine lines and that the surfaces were covered afterward. Sepia is said to be used as coloring; this is not wholly in accord with /195/ the statement that tapa is made and painted only in the interior (1). There are pieces that

[Text continues on p. 94--Analyst]

1. [Cf. Speiser, Südsee, p. 296. The use of sepia does not argue against

/195 cont./

287

the manufacture of tapa in the interior, because in other instances the use of coastal material for inland techniques has been verified (for example, on Bougainville, cf. R. Parkinson, "Zur Ethnogr. d. nordwestl. Salomo-Inseln /On the Ethnography of the Northwestern Solomon Islands/," Abh. u. Ber. Kgl. Zool. u. Anthr.-Ethn. Mus. Dresden, VII, 1898/99, No. 6, p. 2). --The

[113]

436

Fig. 40. Shell money from Utupua in the form of a bar-belt from the Central Carolines, with the board upon which it is wound (Ba V 2770); made of small shell and coconut disks, black and white (Coix) fruits, and European glass beads; ca. 1/10 natural size.

[117]

287

bark-cloth beaters illustrated in Ethn., I, p. 117, Fig. 45, Nos. 1-3 -- although lacking any original information as to origin -- undoubtedly come from Nitendi, because they belong to the same Joest collection that, with respect to bark cloth, contained only pieces from Nitendi and because of the large number of them (cf. above, p. 91, footnote 2).]

/195 cont./

287 [531] are 265 X 70 and 295 X 62 along the sides. [The patterns are named after objects in nature (2).] A unique specimen is a large

2. [Jennings, JAI, XXVIII, p. 164. He lists the following patterns: "Yam," "River," "Banana," "Breadfruit."]

piece of tapa dyed a greenish blue (Basel V 2727). It is doubtful whether this comes from Nitendi (3).

[177]

3. [It has undoubtedly been brought from the central Solomon Islands. Cf. the material in the Berlin museum from Rubiana (according to Dr. Graebner) and R.-J.-M. No. 4431 (from the collection of Wilhelm Joest, who spent some time on Rubiana); see also Edge-Partington and Heape, II, 123, where indigo-blue tapa from Isabel is described.]

286 283 [The banana fiber used for weaving (4) is obtained in

4. [Ethn., I, pp. 123 ff. Wide looms have recently been illustrated in O'Ferrall, section "Mat Making" (= Coombe, plate between pp. 182 and 183), and in Speiser, Südsee, Ill. 91.]

the following way: the banana stalk is placed on a block of wood and pounded to a pulp with a heavy piece of wood; the soft parts are then removed by scraping; the fibers are hung in the 286 sun to dry and finally combed out (5). A woven men's mat

5. [O'Ferrall, ibid.]

3:Davenport E-5 (1958-1960)1962
ON13 Santa Cruz ON13

436 plies the red color of the money. The
463 second makes individual platelets of pigeon feathers and decorates each with a band of the red down. The third assembles the platelets by binding them on two cords to form a belt.

223 The bird on which the entire system
[825] depends is a small scarlet-colored honey eater (*Myzomela cardinalis*) of the rain forest. The bird snarer makes portable perches covered with the sticky latex of a forest tree and fastens at the top of each either a live decoy of the species or a flower that the honey eater likes. Hanging a number of these perches in adjacent trees, he shields himself behind a blind of betel palm leaves and attracts birds into the area by chirping with a whistle made from a tree bud. Investigating the flower or the decoy, the honey eaters approach the sticky perch and are caught by their wings or feet. The bird snarer plucks the red down from the birds' breasts, heads and backs; he does not deliberately kill them in the process, but they usually die as a result.
[804] In the half-shell of a coconut he packs tightly the down of 10 birds, and this is the basic unit in which he deals.
[287] The platelet maker usually secures his

[497(c)]

3:Davenport E-5 (1958-1960)1962
ON13 Santa Cruz ON13

[287] own pigeon feathers, shooting the gray [223] Pacific pigeon (*Ducula pacifica*) with [825] bow and arrow. With a mucilage made [381] from the sap of the paper mulberry [824] (*Broussonetia papyrifera*), he glues the [804] feathers together into the flexible platelet. The flat surface of a wooden platen, usually about 2¾ by 1¾ inches, serves as a gauge for fashioning each platelet in the proper size. Using the same glue, the craftsman tacks a half-inch band of red down from the honey eaters along one edge of the gray platelet. A piece of currency [436] requires about 1,500 platelets, overlapped like shingles to expose only the band of red feathers. Since one 10-bird packet of down is enough for 50 platelets, about 300 honey eaters are required for a standard piece of new currency.

The platelets are passed on to the currency binder, who collects and prepares the other necessary materials: [824] long-staple fibers from the bark of a rain-[237] forest tree (*Gnetum gnemon*), colored seeds for decoration and pieces of turtle shell. He stretches two three-ply fiber cords from a large stump to a springy sapling set in the ground about five feet away, and he spaces the cords about

[897(D)]

3rDavenport E-5 (1960-1960)1962
OKI3 Santa Cruz OKI3

287
[237] two inches apart by means of a notched spacer made from the wing bone of a fruit bat. The spacer marks the center of the belt of currency. Over it a special platelet, with a band of red in the middle instead of along one edge, is placed and bound to the cords. Working outward from the center, first toward one

[f 98 (B)]

3:Davenport E-5 (1958-1960)1962
CN13 Santa Cruz CN13

287 end and then toward the other, this craftsman proceeds to place and wrap the feather shingles one at a time. He maintains the proper distance between the cords with a sliding bat-bone spacer that he moves a quarter of an inch for each platelet [*see illustrations on page 100*]. When he has bound 750 platelets

[285]

[+98 (c)]

2:Davenport E-5 (1958-1960)1962
ONI3 Santa Cruz ONI3

287
[285] toward each end, he brings the foundation cords together, sheathes them with turtle shell and plaits them into a triangular end piece into which he works a hallmark design of his own. Finally the
[283] cords, braided together, are fastened to
[436] a bark ring. The completed belt of currency is rolled up from the ends toward

[7 98 (D)]

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287
291
[284]

Davenport E-6 (1960-1969)SS
ONIS Santa Cruz ONIS

CURRENCY BINDER assembles the platelets, binding them with fibers to a cord foundation (*see also illustrations on next page*).

[516]
[285]

PLATELET MAKER, with pigeon feathers, glue and rod down before him, fashions the individual platelets on a hand-held platen.

[§99(a)]

3:Davenport E-6 (1958-1960)1962
CH13 Santa Cruz CH13

287
436 the center like a scroll, the shingling of the feathered surface resembling the scales of a snake when its spine is flexed.

All three of the skills involved in the
[776
463] manufacturing of feather money are believed to have been given to mortals by munificent spirits who still inhabit the island, keeping a watchful eye on the

[+99 (B)]

3:Davenport E-6 (1968-1980)1982
C8613 Santa Cruz C8613

436
463
287
[776]
[789]

work of their protégés. None of the tasks requires exceptional skill or a lengthy apprenticeship, but the craftsman depends on secret incantations and talismans to keep in close communion with the spirits. The right to pursue a currency-making skill comes with the inheritance of these magic secrets; no

[799(c)]

3:Davenport 3-5 (1958-1960)1962
CN13 Santa Cruz CN13

463
287
[436]

unauthorized person will risk the anger of the spirits by making his own currency. Many of the islands' other specialties have their own supernatural trappings, which reinforce the restrictions imposed by heredity. No specialty is regarded as superior to any other and none, not even currency making, is likely

[Text continues on p. 101]

[p99 (D)]

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287
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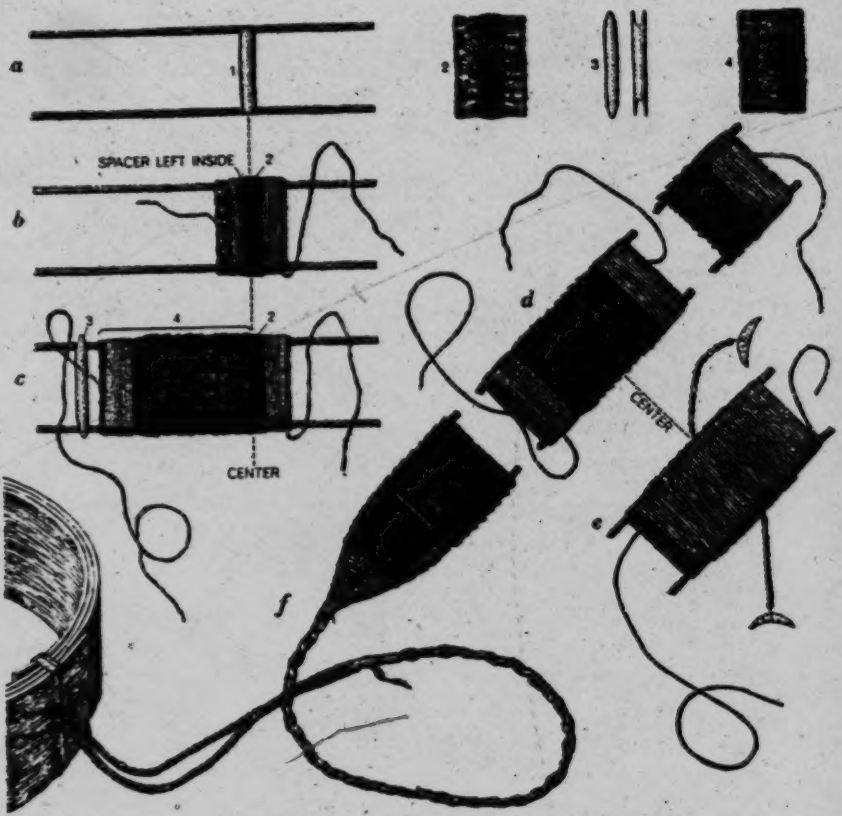

[p 100 (A)]

McDevenport E-5 (1860-1980)1982
OSUS Santa Cruz OSUS

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531

BINDER'S MATERIALS include (a) two fiber foundation cards with a bone spacer marking the center (1), a center placket with red down in the middle (2), a movable spacer (3) and placket with down along one edge (4). After placing the center placket (b), the binder overlaps the others (c) one by one like shingles,

[7 100 (B)]

3:Davenport E-5 (1958-1960)1962
ON13 Santa Cruz ON13

436
287
285
531

maintaining the proper width with the movable spacer. He works outward from the center (*d*), which is marked with a woven design and pearl-shell pendants (*e*). At each end (*f*) he sheathes the belt with turtle shell, plaits in his hallmark, braids the two cords and attaches them to the bark cords on which the currency is wound.

[p 100 (c)]

[4 100(b)]

FOUNDATION CORDS are stretched tightly from a tree stump to a springy sapling. The binder works on a short segment, then untles the belt and reverses it to work in the opposite direction. Each overlapping pinlet covers the binding of the preceding one.

Davenport E-6 (1960-1960)1962
OSU Santa Cruz OSU

L87 • 287 496

463 to be more lucrative than another. The [287] specialists plying each trade compete [477] with one another, and the hereditary lines in each occupation are sufficiently numerous and dispersed so that no individual or small group can easily obtain a monopoly or control over the market.

436 Feather currency has absolutely no other use than as a medium of exchange, a standard of value and a store of wealth. It is not worn or displayed. In other words, it has no inherent usefulness; it is a true money. Yet it is produced and circulated in a free market, controlled only by supply and demand and by the principle of devaluation over [458] time. Inflation is avoided, in spite of the constant issuance of new money, by the depreciation and withdrawal from circulation of old money.

435 The size and richness of color of a
436 new piece of currency determine its original value. These two criteria are reducible to the number of birds and the amount of labor that go into its manufacture. In addition to the down of 300 birds, the average piece embodies 500 or 600 man-hours of work by the three specialists. But the width and sometimes the length of a belt can vary. And the red hue can be more or less saturated depending on how much down was used or the extent to which the less admired orange feathers were discarded.

Depreciation comes with time from damage by vermin and molds as well as from the wear and tear of handling. Great care is taken to protect the currency. The double coils are wrapped tightly, first in a dried fan-palm leaf and then in many layers of bark cloth. Looking more like a bundle of rags than something of value, the coils are stored on a shelf under which the household fire is kept smoldering. The heat inhibits molds, the smoke keeps insects and other vermin away and the wrappings protect the money from smoke damage. In spite of these precautions, each piece of currency eventually deteriorates. When the last bit of color disappears, the belt is discarded.

The value of most currencies is referred ultimately to some standard; in the Santa Cruz Islands the standard is the unseemly combination of pigs and marriage payments. The minimum pay- [583] ment made to the bride's family by the groom's kin at marriage—the bride price—always consists of 10 units of currency graduated in value from a new or nearly perfect No. 1 ("bottom") piece to a No. 10 ("top") piece, which is just above the threshold of no value. The

458 177 [435] [438] [648] ● [287] [583] [465] quantity of Australian money within the Santa Cruz group has caused a precipitate fall in its value in terms of local goods. Once a shilling bought 10 pounds of native tobacco; now it buys half a pound. During the same period, in an effort to increase copra production by channeling more islanders into plantation work, the colonial administration has taken steps that tend to depress interisland and intervillage trade in domestic products. Less feather currency is needed and less is being produced. At the moment there are only five men on Santa Cruz who bind currency, whereas a decade ago there were more than a dozen. Yet marriages go on as before, and men still refuse to marry off their daughters without receiving the traditional red-feather payment. Indeed, there is no area of the islands' economy in which confidence in the feather currency has been shaken. The craft and agricultural specialists still demand red-feather money for their best products.

[436] With the value of feather currency rising as it becomes scarcer and that of Australian money dropping as it becomes more abundant, the market price of feather currency in Australian pounds has increased nearly 20 times in the past 15 years. Although it is recognized that 25 Australian pounds is the appropriate par value for a new piece of feather money, it takes considerably more than that to induce the currency specialists to turn one out. This is, to be sure, not true in the case of the bird snarers. As a result of the decreased production of feather money, the *Myzomela cardinalis* population has been increasing; the snarers can take birds more easily and in more accessible places and they would be willing to work for the old rates. But the labor involved in making platelets and binding new currency has not diminished. Like skilled artisans anywhere, the specialists in these processes prefer to charge more and work less. In pricing their labor they are mindful not only of today's high market but also of the fact that the value of their product in Australian money is likely to be even greater as time passes. As a result the production of feather currency has now fallen behind even the currently reduced demand. As the "bad" Australian money drives out the "good" red-feather currency in accordance with Gresham's law, a simple society in the South Seas is experiencing a monetary crisis familiar to many more sophisticated economies.

[223] [825] [287]

438 dant sandy areas where coconuts can be grown to feed them; taro production with a special type of soil; and types of arboriculture with rainfall zones and forestry cover.
[184] As implied by this individual and regional specialization, there is a complex system of trade through which these products are distributed. But this trade is far more than a means of conveying products of one area to another. It is a system in which all those who participate do so with the intention of making a profit. It is real commerce, and the
[556] wealth amassed in this way is expended in bride prices, maturation feasts, rituals, and entertainments through which the initiators and organizers derive prestige. In the familiar Melanesian pattern, prestige, wealth, and authority are but three aspects of the same thing, namely, the political system.

[436] While goods of many kinds flow in several directions, there are some goods which move only in specific directions, and which are basic to the entire system. One of these is feather currency, in terms of which all transactions are made. This is an all-purpose currency, and it is made only on Santa Cruz Island. Its manufacture demands the combined skills of three different hereditary specialists. The currency itself is a belt, six
436 fathoms long, about two inches wide, and made of feathers, fiber, and cord. The feathers
287 are the red down from the breast, head, and back of a small honeysucker *(Myzomela*
[825] *cardinalis)*. Catching these birds in the forest and plucking the down from them is one of the specialties. The second specialty consists of pasting the red down onto platelets or shingles made of ordinary wood pigeon *(Columba* sp.) feathers with the sticky sap taken
[824] from the fruit of the paper mulberry *(Broussonetia papyrifera)*. The third specialist binds these shingles onto a cord foundation to make the finished belt. A piece of finished currency has one surface of red down and an undersurface which shows only the binding. The feathered surface, made up of overlapping shingles, sometimes resembles the flexible scutes of a snake.

435 Feather currency is perishable, for it gets damaged and worn with use and by the
436 ravages of vermin, molds, and mildews. As it gets worn and damaged, it decreases in value and eventually becomes worthless. Thus, new currency must be fed into the system to replace that which is worn out and discarded. Feather currency is of absolutely no other use than as a medium of exchange, a standard of value, and as a means of storing wealth. It cannot be worn, it is not displayed, and it cannot be converted into any other usable form. From this it can be seen that it has all the properties of true money, yet it circulates as a commodity in a free market without regulation except for those forces created by supply and demand. Unlike our money, which we distinguish from commodities, feather currency has some of the properties of durable goods whose value depreciates over time. The original value of a piece of currency is determined by its size and the richness of its color when new. These criteria are reducible to the number of birds used and the amount of labor required for its construction. For an average piece today,
[837] about three hundred birds are necessary. The total labor required by all three specialties is roughly ten to eleven work weeks or about five hundred to six hundred and fifty man-hours. Depreciation of the currency is measured also by two criteria: the amount of red down worn off through handling and defects caused by insects and tropical growths. When the last bit of red disappears from the top surface, the currency becomes valueless and is thrown away.

In addition to the value as determined by the four criteria just mentioned, every piece of currency has its rarity value. This rarity value is always negotiated separately when currencies are exchanged, that is, when one piece is changed for two or more of lower value. The rarity value is an expression of how badly the purchaser of a highly valued piece wants it, and this, of course, is determined by its scarcity. It is a fact that the

with diseases. After several great epidemics, the population set into a decline which has only now been arrested. The British Solomon Island Protectorate brought them under direct governmental control in the mid-1920's, and more and more men began going out to work under regulated recruiting conditions. These recruits, of course, returned with trade goods. All of these factors influenced the economic system greatly, but trading and the use of feather currency went on as before. There is certain evidence that the cessation of feuding and the importation of steel tools and other articles of civilized manufacture actually stimulated the internal economy rather than depressed it. Small amounts of Australian currency did get into circulation as early as 1930, but not in sufficient quantity to alter the internal monetary system. By the end of the Pacific War, however, the situation had dramatically changed. Recruiting shot up, laborer's wages increased greatly, imported trade goods, though never really plentiful—not even today—became well distributed, and appreciable amounts of Australian money came to be used alongside of and interchangeably with feather currency. As regards currency, the acculturation dilemma had started. The two currencies were in circulation side by side, and it seems as if it would be a matter of simple choice of one over the other. Now let us look at the results of this choice situation after more than a decade of real competition between the two currencies.

The production of feather currency has dropped far below what it normally would be, but the demand for it has remained constant. As a consequence, the value has risen sharply and continues to rise. By comparisons of its purchasing power in pigs and in bride prices, the value has risen 200 to 300 per cent in the past fifteen years. This deflation applies equally to Santa Cruz Island where it is made and to the outer islands toward which it flows and where it has always been scarcer. Conversely, Australian money has increased as more and more men have gone out to work and brought back some of their net incomes in cash. From comparisons of savings of wealthy men, it is estimated that the amount of Australian currency in circulation has risen at least 400 per cent in the past fifteen years. Its buying power with respect to imported trade goods has remained roughly the same, for these prices have risen along with wages. The demand for Australian money has certainly increased as people have come to depend more and more upon imported goods which can only be purchased with it, but its buying power with respect to local products—pigs, for instance—has greatly diminished as it has become more plentiful.

As always, these two currencies are, in theory and in fact, perfectly convertible, even though there are some difficulties in fixing values due to the nonquantified means of valuation in feather currency. But with feather currency becoming scarcer and Australian money becoming more plentiful, the exchange rates have been altering drastically. As an illustration, a piece of feather currency which could have been purchased easily for one pound in 1945 might now command as much as twenty. Even at this price, an owner might be reluctant to part with his feather currency, for he may not wish to convert from a currency which is increasing in value to one which in terms of the internal economy is doing the opposite. Because of this unwillingness, it has become harder to fix a value in Australian money for feather currencies of very high value (i.e., those that are very scarce), while those pieces of very low value are easily converted or exchanged.

The slowdown in the production of feather currency is traceable directly to the actions of one of the three specialists, the binders. There are but five of these men currently working on Santa Cruz Island. Since their own needs for feather currency can be easily satisfied by their own work, they wish to ply their trades principally for Australian money. Like skilled workers anywhere, they prefer to work less for large margins of profit than more for small margins. There are young men in the line of inheritance, but

they, for the time being at least, prefer to go out to work for wages rather than to stay home as the older men do. As a result of this, it takes nearly forty pounds to pay for all the materials and services required for a single piece of new feather currency. This is roughly equivalent to over one year's net earnings in the labor lines of a plantation. In effect, feather currency is being priced off the currency market. In contrast to the binders, the bird catchers are eager to work for old rates, for the lack of production of currency has seen a marked rise in the bird population. Birds are abundant in areas close at hand, and they are easy to catch. To the catchers, this means they do not have to work as hard or long to snare the required number for an order as they formerly did.

Despite this financial crisis, feather currency continues to be an absolute necessity in normal social relations. Most men are unwilling to marry off their daughters without receiving bride prices paid in the conventional manner. Pig breeders, too, demand payment in feather currency for fine animals that are to be used in maturation ceremonies, and the same feelings are held by the many turtle fishermen and the shark fishermen who furnish the special meat for ceremonial occasions. Nowhere has the confidence in feather currency been undermined. In fact, just the opposite realization—that it is becoming increasingly valuable—is what is at the bottom of the shortage. Since the currency is perishable, it cannot be hoarded indefinitely and retained as a kind of special purpose heirloom, to be exchanged only on ceremonial occasions. If present trends continue, then it must eventually disappear, and its functions will be assumed by the use of Australian money.

If one were to look casually at this situation, without knowledge of the internal dynamics, this would appear to be a simple instance of diffusion. A case in which a new element—Australian money—is replacing an old element on a one-for-one basis. It might seem like a simple choice situation, exactly like many others created by acculturation—a case where the native is choosing one object in preference for another according to some utilitarian scheme of values. One could even argue that the replacement is a rational economic choice based on the knowledge that one is convertible to the other, and one has the more general usage; therefore the more general one will be chosen. The apparent choice makes economic sense, too, for Australian money is not perishable, it cannot depreciate with age, and it is easier to carry, to use, and to exchange. All of these utilities are indeed recognized, but they have not shaken the traditional confidence in the indigenous currency.

This apparently simple case of change is analagous to kinds of monetary crises our own society has experienced when, during the bimetallic era, the relative values of gold and silver got out of hand; when various paper moneys were issued on hard currencies; and when international exchange rates between currencies fluctuated. In these situations, people always hang on to the more valuable currency, creating a scarcity, and taking it off the market. It seems, then, that Gresham's Law and the Doctrine of Bimetallic Flows are as applicable to this primitive monetary system as they are to civilized systems.

Yale University

NOTES

1. Bohannon, Paul, "The Impact of Money on an African Subsistence Economy," Journal of Economic History, XIX, 491-503. 1959.

2. Field work in the Santa Cruz Group was carried out during 1958-60 as part of the Tri-Institutional Pacific Program (Bishop Museum, University of Hawaii, Yale University), supported by a grant from the Carnegie Corporation of New York.

291

291 NORMAL GARB--nude and covered parts of body; services of clothing (e.g., protection, vanity, modesty); standard costume; age and sex differences; seasonal variations; styles and fashions; description of individual garments; means of attachment and suspension (e.g., belt); etc. See also:

Cyclical trends in fashions 178
Sumptuary laws 434
Sexual modesty 834
Swaddling and infant attire 854

[80 cont.]
301 knee (4) (Figs. 11 and 22), only a chain of beads or a rattan spiral

4. Joest in Baessler, p. 376. F. de Tolna, p. 283 (according to this, also worn on the ankle).

is sometimes worn around the ankle (5). Probably [81] [Fig. 10

5. Fig. 20. Joest, Tagebuch, p. 51.

291 appears here] the thick sandals (Fig. 12), carefully plaited out of
[294] plant fibers are worn on the feet only for protection when walk-
[285] ing on the sharp coral of the reef and therefore of all the parts of the costume of our islander can be most readily counted as articles of clothing and least of all as ornaments.

What we are inclined to regard primarily as clothing
[301] among the children of the tropics, namely, the hip ornament, the Santa Cruz Islander puts on last of all his ornaments. As a boy,
291 he goes completely naked or at most wears a very narrow belt,
294 either the plaited one (Fig. 13, Nos. 1 and 2) or the bark belt (Fig. 13, No. 3) (1). The latter consists of a wide spiral, re-

1. Joest in Baessler, p. 376.

sembling a clock spring, made of tree bark, but is sometimes spirally wound on the outside with strips of black rattan so that its
291 actual structure is not visible. A unique specimen is the belt shown in Figure 13, No. 4, from the Berlin collection, made of a fiber string resembling cotton, with a piece of bird skin stuck
ooo on it (2). Only when the father or some other relative of the boy

2. Cf. Labillardière, p. 256. According to this, the "string fastened tightly round the waist" [cited in English] in Markham, p. 164, could

[cf. category 116, p. 23 -- Analyst.]

291 [81 cont.]

mean the rattan spiral. Berlin VI 16182 is merely a rattan spiral of a bark belt.

884 Only when the father or some other relative of the boy
291 is able or is inclined to give the village a feast for him may he put on the apron [Schurz, "apron, kilt"], often [82] [Figs. 11, 12, and 13 appear here] [83] not until he has long been an adult (1).

1. Joest in Baessler, p. 376.

291 The aprons of the men (Figs. 14 and 54) are woven out of banana
286 fiber (2), are usually made with attractive black patterns,
[824]

2. Joest in Baessler, p. 376. Name of the apron, niwega = banana.

particularly on the ends, and are decorated with tufts of finer banana fibers knotted in. They are fringed at the ends. They are drawn between the legs and over the belt, front and back; [Fig. 14 appears here] if they are very long, they are tucked in at one end or the other, as may be necessary (3). In the photo-

3. Cf. pp. f. Dalrymple, p. 78. Coote, p. 158. Dewar, p. 246. Markham, p. 164. Edge-Partington, I, 154. The Berlin VI 8357 and 16402 aprons are certainly not from Santa Cruz, but possibly from the Ellice Islands.

291
301 graphs (Figs. 20 and 22) one sometimes also sees a chain of shell beads worn over the belt and the apron, [84] [Fig. 15 appears here] which apparently is exactly like the necklaces (1).

1. Edge-Partington, I, 166, No. 6.

[cf. category 116, pp. 24 and 102 -- Analyst.]

Fig. 11.

Knee band (popo) of coconut strings with cowrie-like shell (Berlin VI, 16190, Thilenius Coll.): North Bay.

Fig. 12.

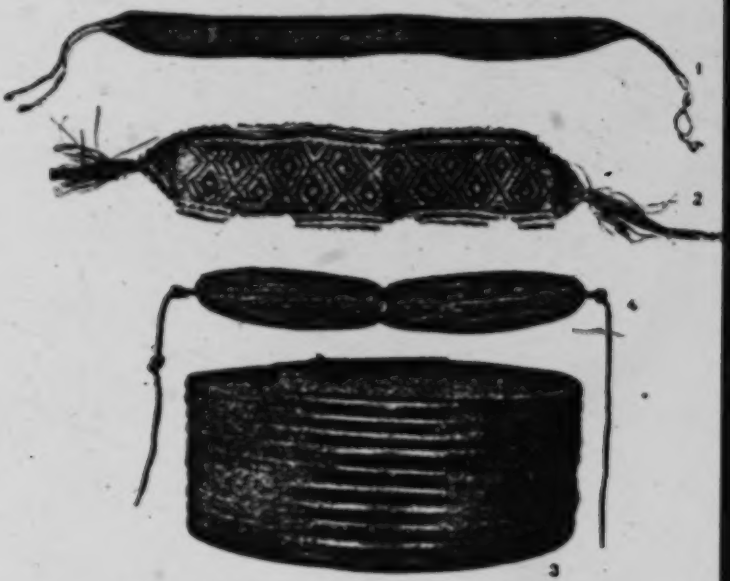

Fig. 13. Belts.

Fig. 12. Sandal of plant fibers (R.-J.-M. 4350, Joest Coll.); 21 1/2 cm. long.

Fig. 13. 1. Plaited of dark brown fiber (rattan?) with a bright tie-string plaited in separately (R.-J.-M. 4436, Joest Coll.); 61 cm. long. 2. Plaited of strips of pandanus leaves, with black pattern (R.-J.-M. 4066, Joest Coll.); 36 cm. long.

(caption continued on following page)

[83]

Fig. 13 cont'd. - 3. Bark belt with black rattan spiral (R.-J.-M. 4427, Joest Coll.); 22 1/2 cm. in diameter. 4. Of cotton-like string with a piece of bird skin stuck on (Berlin unnumbered); 52 1/2 cm. long. 291

1 2

[531]

Fig. 14. Apron for men, woven (R.-J.-M. 3949, Joest Coll.); total length 2.79 meters. 1. Front view, 2. back view; the way it is worn over the bark belt and the like decorations on both ends are shown.

[84 cont.]

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Fig. 15. Women and children in front of a trader's house (G. Küppers-Loosen Coll.)

291 Edge-Partington illustrates wider ornamental belts, which apparently are patterned with shell disks in a fashion similar to the arm bands (2). According to Dillon, bunches of fragrant herbs

[824]

2. Edge-Partington, I, 166, Nos. 2-3.

are worn in the belt, front and back (3).

3. Dillon, p. 315.

301 As has been said, the women wear far fewer ornaments than the men (4). Those that they do wear, however, correspond to

4. Joest in Baessler, p. 378.

[84 cont.]
301 what has already been described. The figures (Fig. 15) show necklaces and arm bands; one shows a double-pointed chest ornament that in technique apparently corresponds to the necklace illustrated in Figure 7. Among the women, too, one notes the chains of beads on the wrist. They seem to wear leg ornaments just as little as ear ornaments and as a rule, nose ornaments (5), or as the chest

5. Cf. above, p. 12.

291 disk and Trochus arm rings. Unlike boys, the girls are usually [85] clothed in earliest childhood (1). They, like all the women,

1. Joest in Baessler, p. 376.

[287] wear an apron of rather coarse bark cloth (Fig. 16), which is wound around the hips several times, like a skirt, and reaches almost to [301] the knees (2). They, too, wear the strings of small shell disks over

[113] 2. Joest, p. 378. Voyage de D'Entrecasteaux, envoyé à la Recherche de la Pérouse, I, pp. 378 f. Labillardière, p. 260. Dillon, p. 302. Figueroa, in Dalrymple, I, p. 194, has [114] the women wearing woven material, which is probably erroneous.

the apron as decoration; the specimen illustrated (Fig. 15) shows patterning at the ends by means of scattered groups of small black disks. Just as characteristic for the women as the tapa skirt is the [287] tapa cloth that they [Fig. 16 appears here] wear hanging over the [294] head and shoulders and with which they cover the face in the ooo presence of men (3). Unmarried girls apparently wear the hair

3. D'Entrecasteaux, p. 378. Joest in Baessler, pp. 378 (also ill.), 380. Dillon, p. 302. Berlin Museum VI 16179: headcloth, aāmbe, of bread-fruit bast; North Bay (Thilenius).

Fig. 16. Woman's apron of bark cloth, dyed yellow with Curcuma (R.-J.-M. 4094, Joest Coll.); total length 1.15 meters, width 54 cm.

302 [85 cont.] Unmarried girls apparently wear the hair short, whereas the married women let it grow bushy (Fig. 15).

184 291 301 [902] According to our reports, which, however, are not detailed, the clothing and ornaments of the Reef Islanders correspond completely with those of Ndeni. Only beards seem to have been more common in former times (4). In the essential things

4. Burney, p. 290. Coote, pp. 150, 154: nose ring, ear chains, apron of the men, Trochus arm rings (also Fig. 16), chest disk. According to him, however, the women there are also laden with ear chains. Markham, p. 145, also mentions ear rings and nose rings on Lomlom. Joest, Tagebuch, p. 90: hair bleached two different shades, but also Papuan wig; torn ear lobes.

the same applies for Vanikoro (5). In Dillon's description, al-

5. Dillon, pp. 292, 153. Beards infrequent according to Lesson in Revue d'Anthropologie, V, pp. 260 and 263 (a beard is worn, for example, by the priest-sovereign Moëmbe).

though it is based on an error of observation, the bark belt with the black [86] rattan spiral is clearly recognizable (1). His

[113] 1. Dillon, II, pp. 154, 275. Furthermore, D'Urville, Atlas, Pl. 178, 1; 185. Sainson in D'Urville, p. 355. Lesson in Revue d'Anthropologie, V, p. 263.

[114] statement that the three-foot long, one-foot wide apron of the men is also made of tapa, which contradicts D'Urville, is almost certainly likewise based on faulty observation (2);

[86 cont.]

184 certainly likewise based on faulty observation (2); according to
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2. Dillon, ibid. D'Urville, p. 214.

his report, a tail made of the leaf of the fan palm is stuck into the belt in back (3). The women wear the bark belt like the men

3. Dillon, p. 154.

and with it the skirt reaching to the knees; otherwise they wear
184 little ornamentation (4). The necklaces, shell arm-rings and the
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4. Dillon, pp. 177, 229, 275. D'Urville, p. 166; on p. 214 he identifies the women's apron with that of the men, but this probably does not mean that they, too, wear the woven apron. Lesson, Revue d'Anthropologie, V, p. 264.

patterned arm-bands, and the hip and knee ornaments are also worn on Vanikoro, as are the chest disk and the ear chains, which
[304] number up to 30 rings and distend the ear lobe as much as six inches (5). In addition, however, wooden ear plugs up to five

5. Dillon, pp. 154, 276. D'Urville, pp. 135 f., 214, and Atlas, Pl. 167, 178, 185. On pp. 135 f. he mentions arm rings of tortoise shell, as well as leg rings of mussel shells and tortoise shell, which are not mentioned anywhere else. According to p. 166, however, some of these may be chains of shell disks, as is certainly the case for the wrist ornaments. All these references are very summarily stated. According to D'Urville, p. 182, the natives especially prize their arm bands and

[87 cont.]

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frontispiece. D'Urville, pp. 215, 355 Sainson); Atlas, Pl. 136, 167, 176, 185. Lesson in Revue d'Anthropologie, V, p. 264. F. de Tolna, p. 268.

[224] hair style on Ndeni, namely, "caps of bark cloth, coconut leaves, or fan-palm leaves, resembling a sugar loaf" (1).

1. Dillon, p. 292. However, cf. F. de Tolna, pp. 275 and 281, as well as the figure of the menata (p.149 below) and in connection with it the probably erroneous statement by Joest in Baessler, p. 377, about the palm leaves, etc. worn as protection against the sun (Tagebuch, p. 77).

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291 [302] According to Dillon, the young women wear the same hair style, but he may have mistaken the cloth that the women wear on their heads, like those on Ndeni according to an illustration in D'Urville (2), and that is drawn together cap-shaped on

2. D'Urville, Atlas, Pl. 136. To be sure, D'Urville, too, p. 215, makes no distinction between the hair style of the two sexes.

their heads with a string, for the above-described hair style of the young men (3). A peculiarity of female costumes -- not an

3. Dillon, p. 177, and D'Urville, p. 164, mention the short hair of the women, Dillon even in the case of a chief's daughter.

adornment -- is the band worn across the chest, with which they draw the breasts together above the nipples (4).

4. D'Urville, p. 164; Atlas, Pl. 136.

[93 cont.]

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Fig. 22. Village Scene. (G. Küppers-Loosen Coll.)

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Fig. 23. Beach Scene. In connection with Fig. 22, the arrangement of the houses in a row along the shore can be seen. (G. Küppers-Loosen Coll.)

[115 cont.]

000 knots indicated the number of Europeans that the natives supposedly had killed (5). This is a pure conjecture, of course, the

5. Markham, p. 65.

the accuracy of which probably cannot be judged at the present time.

Work and Handwork

462 Handwork -- it cannot be called domestic work, as we shall soon see -- is carried on almost exclusively by the men on Santa Cruz. The women do most of the cultivation of the soil, engage in a certain amount of net-fishing, at least on Vanikoro, and prepare the meals (6). They are also

6. Cf. pp. 55 f., 64.

[462] the beasts of burden; according to Joest, they carry as many as 100 coconuts in bags with a strap running across the forehead, and Coote tells of how on Ndeni the men never thought of helping their European guests haul their boats up on the beach, but fetched the women for this (7). There is

7. Joest in Baessler, p. 380. Coote, p. 161. Joest speaks of carrying-nets, which are otherwise unknown.

only one industry that is carried on by women on Santa [116] Cruz, as all through the South Seas, although definite data [287] are lacking; this is the manufacture of bark cloth, [Fig. 44 ●291] appears here] which serves them for aprons and head cloths. 287 Here the material is made of breadfruit or fig bast and is rather crude (1). It is made with the customary wooden

1. Cf. D'Entrecasteaux, p. 379.

1: Graebner--102 E-4 (no date) 1909 ON13 Santa Cruz ON13
[125]

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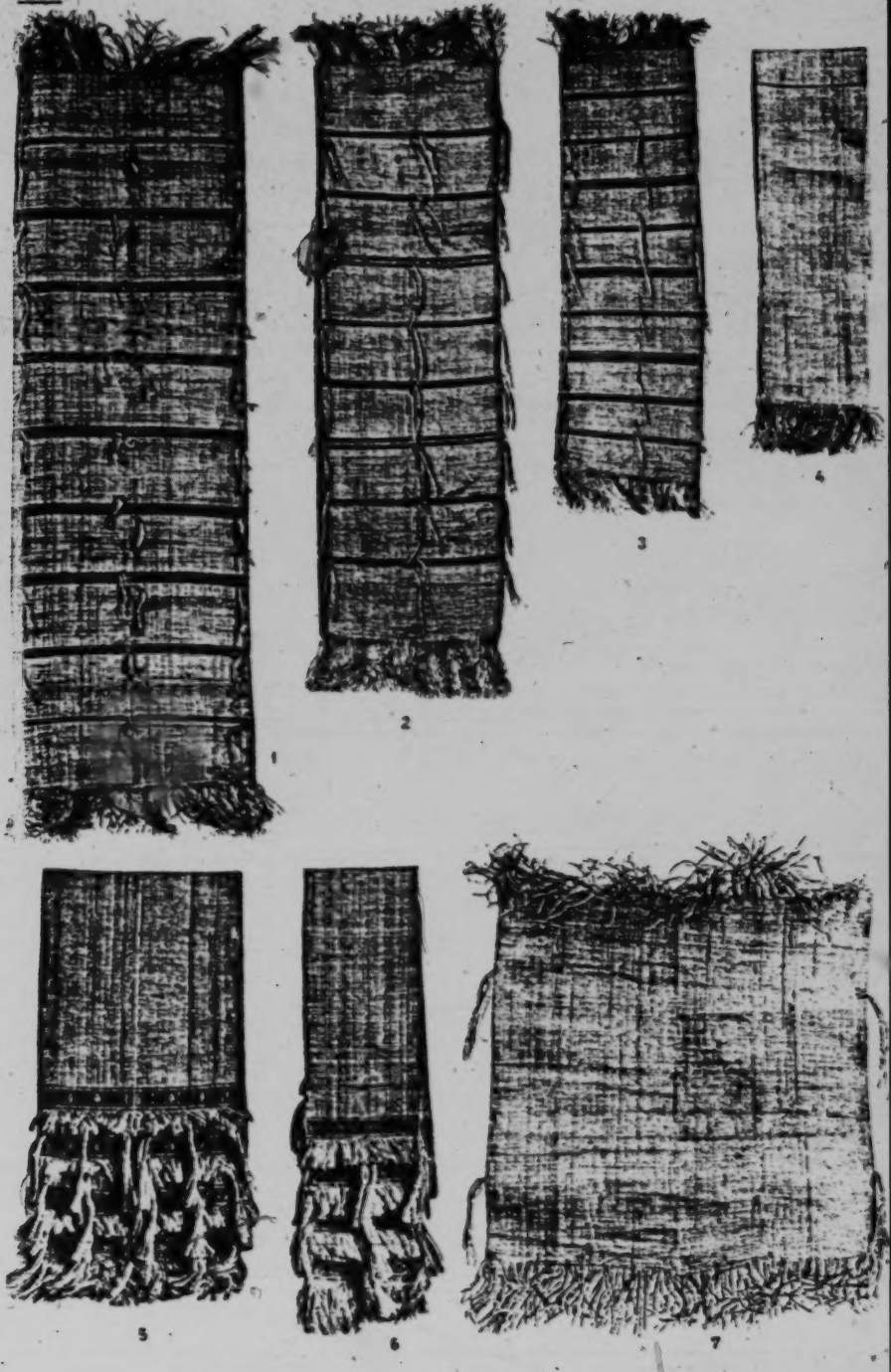

Fig. 54. Woven fabrics.

(Caption on p. 105.)

1: Graebner--105 E-4 (no date) 1909 ON13 Santa Cruz ON13

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Captions for Figs. 54, 55, and 56. [125, 126, 127]

Fig. 54. Woven Fabrics. 1-6. Men's aprons (R.-J.M. 3970, 3959, 3953, 3950, 3982, and 3957, Joest Coll.); length (Nos. 4-6, total length) 1.90 meters, 1.52 meters, 1.15 meters, 2.40 meters, 2.94 and 2.83 meters; width 63, 51, 38, 22, 40, and 22 cm. 7. Mat (R.-J.-M. 3972, Joest Coll.); 90 cm. wide.

Fig. 55. Bags (R.-J.-M. 3941, 3930, Berlin VI 9951, R.-J.-M. 3929, Joest Coll., the Berlin specimen Arning Coll.); about 21 cm. deep. 1-3. Woven. 4. Plaited. 3. With decorative flaps sewed on.

Fig. 56. Bags for men. 1-11. Woven (R.-J.-M. 3928, 3924, 3933, Joest Coll.; 6683, Danneil Coll., donated by Jul. Rautenstrauch; 3944, 3927, 3939, 3925, 3943, 3948, Joest Coll.; Berlin VI 18360, Mende Coll.). 12 and 13. Plaited (R.-J.-M. 3942 and 3948, Joest Coll.). Back of No. 9 without decoration, but otherwise like side shown. 4. Dyed yellow with Curcuma. Length of bags, 15 cm. (No. 12) - 24 cm. (No. 1). No. 13. 20 1/2 cm. long.

[144 cont.]

30/ erroneously speaks, does not occur; the statement is based on a misunderstanding of Joest's account). Codrington, p. 232.

59/ During the first years of his life, the boy lives in the house of his parents. After an unspecified time, he begins to stay in the bachelors' house during the day, but returns home at night, until one day he stays away entirely and then lives in the bachelors' 302 house altogether (6). At the age of eight or ten, he abandons

6. Codrington, pp. 231f. Concerning the life of the unmarried men in the bachelors' houses of Vanikoro, cf. Dillon, p. 249.

the childish hair style, which consists of a narrow sagittal comb bleached with lime, while the rest of the head is evenly shaved. Now this comb is shorn off and the hair is worn uniformly short (7).

7. Joest in Baessler, p. 377 (cf. above, pp. 8f.)

884 The declaration of maturity, which is done by donning the
[291] apron -- prior to this the boy at most wears [145] a waistband -- depends on the ability of the father or the kin group to give a feast, at which a pig is slaughtered, and usually only comes about after the youth has already grown a beard (1). On Vanikoro

1. Joest in Baessler, pp. 375f.; Tagebuch, pp. 46, 57, 75. Codrington, p. 232.

29/ children go naked until they are about ten years old (2). Joest,
000

2. Dillon, p. 276.

x 171 501

[161 cont.]

The boat on Santa Cruz is, in its general type, Polynesian throughout, with Micronesian additions (12). The actual body

12. Cf. p. 201.

of the boat, however, has retained its pre-Polynesian character, the round [162] cross-section with the narrow slit in which the legs of the rower can only be placed one in front of the other (1).

1. Cf. the boats of New Hanover and environs, of Ramu, and especially the canoes without outriggers in the interior of Humboldt Bay and up to Berlinhafen: material in the Berlin Museum and Van der Sande, Nova Guinea, III, pp. 195 ff.

178 x 171 ●[291]

The stock of ornaments that the inhabitants of Santa Cruz have preserved from ancient times is comparatively rich. To be sure the penis sheath, which otherwise is characteristic for the cultural complex, is lacking (2), but it is found nearby on

2. Graebner, Z.f.E., XXXVII, p. 37.

Ulawan, one of southeastern Solomons, which is culturally related (3). On the other hand, the bark belt as it is known from

[113]

3. Surville in Magazin von merkw. neuen Reisebeschreibungen, XVIII, p. 117.

central New Guinea and the Admiralty Islands (4) is also

4. Graebner, loc. cit. Perhaps also on the southern New Hebrides, cf. F. de Tolna, pp. 206f. There and on New Caledonia, a penis

[163 cont.]

x 171 ● 291 764 411 412

A number of the elements that are typical of the total culture circle are missing on Santa Cruz, for example, besides the penis sheath, the platform burial, the spear-sling, the ax form with inserted blade, the dagger, and the spear with stone point (9),

9. Graebner, Z. f. E., XXXVII, pp. 36ff.

and only part of these, namely, the penis sheath, the spear with a stone point, and the platform burial, are present on the neighboring, culturally related southeast Solomons. It is all the more important to point out a characteristic feature of inner affiliation. 121 The question of the cultural-historical significance of art forms has scarcely been formulated for the South Seas and, as a matter of fact, cannot be dealt with fruitfully before the general principles of a culture analysis have been set forth. Now, if it can be shown that certain art forms closely coincide in their distribution with culture complexes that have been confirmed elsewhere, not only will the question of the origin of art forms be put on a new basis, but the distribution of the art forms, their purity of style, their transformations and combinations will provide an important measuring device for the psychological unity of the cultures, their points of contact and mixture. Such relationships between art forms and cultures can, in fact, be demonstrated. For the complex dealt with here I should like to point first to the above-mentioned use of animal figures [164] in the shaping of wooden bowls and headrests (1). x 171 Even more important is the ornamentation. I shall

1. Cf. pp. 157, 167.

first briefly mention the fact that the culture in question in essential elements is also spread across Australia, and in such a way that only part of the elements penetrated to the south of the continent, whereas others are more or less limited to the

/158 cont./

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Fig. 1: Man, from the front and from the side, with hair calotte and patterned bark-cloth apron. (Speiser photo.)

302 that the latter makes is that he speaks of "plaiting" the crest of hair and, like Graebner, does not realize that this probably refers to the Reef Islands.

000 Graebner makes the further mistake of

/158 cont./ Graebner makes the further mistake of believing that Fig. 22 (Ethn., I, p. 93) is verification of the hair crest for Nitendi. In the first place, it is just as likely to be a tuft of hair as a crest of hair; secondly, and most important, the photograph comes from Utupua, which Graebner overlooked. Likewise Figs. 21 and 23 prove to be photographs from Utupua, and 15, 39, and 40 are photographs from the Reef Islands, from which possibly 1, 2, 3, and 20 also come. Of all the photographic reproductions from the Küppers Collection (cf. Ethn., I, p. 71), only Fig. 19 is unquestionably a scene from Nitendi. Nevertheless, there may be a connection between wearing the hair in the crest and Coombe's statement, p. 176, that the men of Nitendi sometimes color their hair completely white, except for a longitudinal central strip which remains black.]

On the other hand, /159/ I was told that before the puberty rites of the boys, the hair is cut off except for four tufts, one on the forehead, two at the sides, and one on top of the head. In the course of several weeks four pigs are slaughtered, and for each pig a tuft of the boy's hair is cut off. When the /Fig. 2 appears here/ last tuft is cut off, the boy may don the modesty cloth. Before that he either goes completely naked or wears only the bark belt (1). A sense of shame is immediately

1. [Ethn., I, p. 81.]

/159 cont./

felt, and the boy who the day before was still completely naked will, after he has been clothed, feel utterly disgraced if he has exposed himself, and under no circumstances can he be induced to remove his modesty cloth in public. Clothing the boys takes place over a large part of Nitendi at a common festival every three (five) years. The pigs are killed by being drowned in the pools of the reef (2). Before that the boys

2. [See also O'Ferrall, section "Headmen," and Coombe, p. 177. According to the former, on the Reef Islands the pigs for the feast are killed by being hung over a large fire.]

Fig. 2. Man with woven apron, with hair and arm ornaments, neck and leg bands. (Speiser photo.)

are confined in a house for one month and are not allowed to see any women.

/160/ According to Coombe, p. 177, first the ears of the newborn child are pierced, and later the nose (1), while at the same

1. According to Jennings, JAI, XXVIII, p. 165, the septum of the nose is pierced a couple of weeks after birth.]

time the head is shaved, with the exception of a tuft on the forehead (2). When the child is six or seven years old, the

2. [See Joest's Tagebuch (cf. p. 10 above,

/160 cont./

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above, footnote 2). Similarly O'Ferrall, section "A New School Village," says that the hair of small boys is often shorn "with the exception of a tuft or a fringe, or one long curl is allowed to hang from the forehead" /cited in English/.]

father gives a feast at which the lock of hair is cut, whereupon
881 the hair is allowed to grow long, and at the age of 15 or 16 (3)

3. [O'Ferrall, section "Headmen," speaks of 12 or 13 years. According to Girieud and Herrenschmidt,
[291] p. 107, both sexes on the Reef Islands go naked until marriage.]

another feast gives the right to wear the modesty cloth.

Combs are worn a great deal. Besides the forms shown
301 in Ethn., I, p. 76, Fig. 4, Nos. 1 and 2 (4), combs made of

4. [Although Dr. Speiser did not see the first form on Nitendi, the specimen illustrated was acquired by Dr. Danneil from Captain Wallmann, together with typical Santa Cruz specimens and only with such, so that there is no doubt about its origin on Santa Cruz. It need not have come from Nitendi itself, however, especially since another specimen of the same provenience, allegedly a nose ring, is an isolated form (see p. 20 below, footnote 3).]

cemented sticks with several /Fig. 3 appears here/ crossbars (Basel V 1824) are found, and some with a long thorn, as shown here, Figure 3, No. 1, as well as wooden combs carved

/163 cont./

301

of the Joest Collection (including the specimen illustrated), except for one without a slit (R.-J.-M. 4057) which did not have an ear chain, were always inserted in tortoise shell ear chains; nevertheless, concerning the specimens with the slit (R.-J.-M. 4053-4055), this can hardly be the original, as is therefore perhaps also the case for the single one without a slit (R.-J.-M. 4056, cf. Ethn., I, p. 77, footnote 4), since the two specimens without a slit could be regarded as incomplete. The secondary insertion in ear-chains may have occurred because in each case the ornament may have belonged to the same man and may have been worn in the same ear and therefore was tied together by the collector. The same ornament is also found on Utupua (according to an original photograph in Ethn., I, p. 91, Fig. 21; cf. above, p. 10, footnote 2, concerning the origin) and on Vanikoro (Coombe, plate accompanying p. 170).]

The strings of shell beads in Ethn., I, p. 78, Fig. 6, are mistakenly designated as necklaces. They are hip-cords [291] [of the men], which are worn along with the bark belt over the modesty cloth, as is shown, for example, in Fig. 1 (5).

5. [See also Speiser, Südsee, Ill. 92, top, 93, and elsewhere. The same hip-cords are found on the Reef Islands (cf. Ethn., I, p. 108,

/163 cont./

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[291]

Fig. 40, and on their origin, p. 10, footnote 2, as well as several illustrations in O'Ferrall) and are worn there even by women (cf. Ethn., I, p. 84, Fig. 15, and on their origin, p. 10, footnote 2. What Graebner, p. 85, calls end-patterning is actually the pendant shown in Ethn., I, p. 78, Fig. 6, No. 1); apparently also on Utupua (cf. Ethn., I, p. 93, Fig. 22, and, on the origin, see above, p. 10, footnote 2), as well as on Vanikoro (Coombe, plate accompanying p. 170). Sometimes, however, the same strings are worn as necklaces (for example, wound around twice by the bowman in Speiser, ibid., Ill. 70, and probably also by a boy from Nukapu in Coombe, plate accompanying p. 211; hanging far down on the chest of a woman of the Reef Islands, Ethn., I, p. 84, Fig. 15), along with similar shorter chains with or without pendants (cf. Speiser, ibid., Ill. 93, upper left, and O'Ferrall, illustration accompanying the section on "Canoes around 'The Southern Cross,'" where it is seen that the ties of this chain hang far down the back; men of the Reef Islands, O'Ferrall, various illustrations, and Coombe, plate accompanying p. 207; boys of the Reef Islands, Coombe, plate accompanying p. 211; women of the Reef Islands, Ethn., I, p. 84, Fig. 15, and Speiser, ibid., Ill. 96, bottom right,

/166 cont./

with Ethn., I, p. 86, footnote 5.]

291 [Sandals have been verified for the Reef Islands and Vanikoro (5).]

5. [Girieud and Herrenschmidt, p. 107; Lennier, Catalogue, p. VII. Dr. Speiser did not see sandals on either Nitendi or the New Hebrides. In connection with their occurrence on the Reef Islands and Vanikoro, the origin of the sandals from Santa Cruz illustrated in Ethn., I, p. 82, Fig. 12, is unquestionable.]

Besides the plaited belts (Ethn., I, p. 82, Fig. 13, No. 2) (6), there are very similar ones woven out of banana fibers (7).

6. [According to Speiser, Südsee, p. 291, they are worn over the bark belt with rattan spirals.]

7. [Sections of them are illustrated in Speiser AfA, new series, XIII, p. 329, Fig. 18. See also O'Ferrall, section "Mat Making."]

Their length varies between 84 and 116 centimeters and the width between 3.5 and 6.2 centimeters. They are fringed at the ends. They are probably also worn only on festive occasions; at least I never saw a man adorned with such a belt (8).

[14]

8. [It is very doubtful that the belt with bird skin pasted on it, illustrated in Ethn., I, p. 82,

/166 cont./

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[119]

Fig. 13, No. 4, belongs to the Santa Cruz Islands. Dr. Speiser did not see anything like it, and nothing corresponding to it or related to it is to be found in the literature; as an unnumbered specimen, it lacks any kind of original data.]

/167/ [The clothing of the men usually consists of an apron made out of white or patterned bark cloth and worn exactly like the woven aprons (Ethn., I, p. 83, Fig. 14) (1) (cf. Fig.

[531]

1. [According to Dr. Speiser, the woven aprons with patterns are worn every day, but they are rare in the illustrations available to me (cf. Fig. 4). They also occur on Utupua (cf. the original photograph in Ethn., I, p. 93, Fig. 22, and, on their origin, p. 10 above, footnote 2). The unpatterned ones are more common (cf., for example, Fig. 2) and are also documented for Vanikoro (Coombe, plate accompanying p. 170).]

1 (2). The same is true of the Reef Islands (3), Utupua (4),

2. [See also Speiser, Südsee, p. 291 and Ill. 93. Cf. F. de Tolna, Chez les Cannibales, p. 284.]

3. [Ethn., I, pp. 107 f., Fig. 39 and 40 (for the determination of their origin, see p. 10 above, footnote 2). O'Ferrall, various illustrations.]

/167 cont./

4. [Cf. Ethn., I, p. 93, Fig. 22.]

291 and Vanikoro (5). Concerning the fan-like leaves stuck in the

5. [Coombe, plate accompanying p. 170; see also F. de Tolna, pp. 267, 270. An apron of patterned bark cloth in a photograph by Beattie (R.-J.-M. No. 3955 of the photographic collection). The statement by Dillon is thus correct, contrary to Graebner's conjecture (Ethn., I, p. 86).]

back of the belt during the dance, see below, p. 121.]

The women on Nitendi wear very little adornment [as
301 has already been pointed out in Ethn., I, p. 84] (6). It was

6. [In Graebner, Ethn., I, pp. 84 f., this is not clearly brought out because he erroneously regards the women in Fig. 15 as Nitendi women, whereas they are Reef Islanders (cf. above, p. 10, footnote 2). Also, it is incorrect to say that the woman in the center is wearing a neck ornament similar to the one in Ethn., I, p. 79, Fig. 7; what she is wearing is a neck chain like that of the figure on the left and in addition a belt-cord (p. 24, footnote 5 above) with a pendant in the middle and two at the sides.]

limited to earrings in the case of the few women I saw; only rarely did they wear a plaited arm-band or a Trochus

/167 cont./
301 bracelet (7). Their clothing consists of a girdle of tapa, to the

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7. [According to O'Ferrall, section "A Dancing Ground," they wear a nose peg of Tridacna for certain dances.]

front of which is fastened the modesty cloth of tapa, which is wrapped low around the hips. The headcloth of tapa is fastened with a tapa cord. There is a third piece of tapa which is worn like a shawl (8). The tapa for women's clothing is usually un-

8. [Cf. Speiser, Südsee, p. 296 and Ill. 96, upper left.]

patterned. It is said that on festive occasions, instead of the tapa, woven mats are worn, as in Ethn., I, p. 125, Fig. 54, Nos. 1-3 (9), which are probably erroneously designated as men's aprons (10).

9. [Incidentally, the R.-J.-M. has similar aprons without the bunches of fiber in the center.]

10. [They also occur on Vanikoro, besides unpatterned mats; cf. Lennier, Pl. I and V.]

According to the material I collected, some of those illustrated are too wide for men's mats (11). [Moreover, /168/ they are

[292]

11. [According to O'Ferrall, section "Mat Making," wide, woven mats, but without patterning, serve as aprons for wives or daughters of prominent men. The men's aprons are narrower, according to him.]

/168 cont./

•291 somewhat more coarse-fibered than those that are definitely men's mats (Ethn., I, p. 125, Fig. 54, Nos. 4-6) (1).] I, myself, how-

1. [Cf. Speiser, Südsee, p. 294.]

ever, never saw women dressed in them.

The women of the Reef Islands wear somewhat more

301 adornment [otherwise they are similarly clothed] (2). One sees

2. [Concerning clothing and adornment on the Reef Islands, see Ethn., I, p. 85. Since Fig. 15 there shows the women and Figs. 39-40 the men of the Reef Islands (cf. above, p. 10, footnote 2), the following ornaments should also have been mentioned: plaited arm-bands with shell disks, necklaces and hip-cords of shell disks (cf. above, p. 24, footnote 5), bead chains at the wrists (cf. above, p. 30, footnote 4) and as ankle ornaments (cf. above, p. 32, footnote 4). If Figs. 1-3 in Ethn., I, showed men of the Reef Islands, there would be a few additional types of ornaments. In the more recent literature there are the comb of little sticks (Coombe, plate accompanying p. 202), shell earrings (Coombe, plate accompanying p. 207, and above, p. 22, footnote 1), the tortoise shell ear ornament mentioned above, p. 23, consisting of a double ring, and the tapa band as protection against the recoil of the bowstrings (cf. above, p. 23, footnote 2).

/168 cont./

291 Likewise on the Reef Islands are found the men's apron of bark cloth (cf. p. 34 above) and the sandal has been specifically documented from there (p. 33 above).]

301 One sees them with strings of shell beads at their necks and sometimes also at their ankles. In place of a hip cord they [often] put on a bark belt, similar to that of the men. The hair is usually kept short;
302 there was only one woman who, like her /Fig. 11 appears here/ daughter, had long hair dyed with Curcuma. Possibly she was a
[548] prostitute (3).

3. [Speiser, Südsee, Ill. 94 and 96. The woman with long hair is shown in the lower row in Ill. 96 (on the left in both photographs). The conclusion drawn by Graebner, p. 85, from Fig. 15 in Ethn., I, p. 84 (quite apart from the fact that he mistakenly regards the women pictured as Nitendi people; cf. above p. 10, footnote 2), is obviously incorrect.]

I did not see body painting done any more (4). It is

4. [Ethn., I, p. 87.]

probably applied now only on the more important festive occasions.
304 /169/ Tattooing (1) is rare on Nitendi and is limited to rather
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1. [Ethn., I, pp. 87 f.]

indistinct lines and rings on the face. Tattooing is more frequently seen among the Reef Islanders. Among the men of

/175 cont./

361 on the shore. Walls were then required to give support to the [917] slope and also to defy unusually heavy seas. In /176/ places where the coral forms a bank close to the shore, the lower terrace wall is lacking.

[363] The houses stand rather close together, and the narrow [351] paths between them are usually bordered with walls a meter

[Fig. 15.] Group of houses surrounded by a wall on the Reef Island Matema. (From a photo. by Beattie, Hobart, in the possession of the R.-J.-M.)

high. [The same is true of the Reef island Matema (cf. Fig. 15).] The houses directly on the beach are always the men's houses, and one usually finds several, only one of which is occupied, [347] however, while the others are in all stages of dilapidation. This [622] is explained by the fact that each new village chief must build [066] himself a new men's house, whereas the one of his predecessor, who is buried in his men's house, may no longer be entered and Therefore falls into ruins (1).

1. [SRiser, Südsee, p. 295]

/194 cont./

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mended with Coix and glass beads. Hence, the money is apparently made on Utupua itself, but goes back to Micronesian bar-belts.]

Handwork

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[There are a few things to be added concerning the bark-cloth industry (Ethn., I, pp. 115 ff.). As was pointed out [291] above (p. 34), the bark fabrics are used for clothing by the women as well as the men.] The "tapa markers" shown in [412] Ethn., I, p. 117, Fig. 45, Nos. 4 and 5, are undoubtedly yam knives from the Torres /Fig. 40 appears here/ Islands. I was assured that the drawings were freehand, and a careful examination of the patterns (2) confirms this. It is possible, however, that

2. [Besides the patterns consisting of rows of rectangles lying longwise shown in Ethn., I, p. 116, Fig. 44, there are also some in Dr. Speiser's collection in which the rectangles lie breadthwise. Individual elements of the patterns are shown in Speiser, AfA, new series, XIII, p. 329, Fig. 19.] [531]

the painting can be traced back to an impression made with stamps or stencils, as is indicated by the division of the painting into rectangular areas about 20 centimeters long and ten centimeters wide. One can easily see, however, that the individual areas were first marked out with fine lines and that the surfaces were covered afterward. Sepia is said to be used as coloring; this is not wholly in accord with /195/ the statement that tapa is made and painted only in the interior (1). There are pieces that

[Text continues on P. 94 -- Analyst]

1. [Cf. Speiser, Südsee, p. 296. The use of sepia does not argue against

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[p94(A)]

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3:Davenport E-5 (1958-1960)1962
ON13 Santa Cruz ON13

[4 98 (E)]

EXCHANGING CURRENCY in the men's clubhouse, the man at the left is selling the piece in the center for the two that flank it.

EXAMINING CURRENCY offered in a bride price, the bride's family considers whether it is up to standard for its denomination.

2-Davenport E-6 (1959-1960)1962
ONR Santa Cruz ONR

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[284]

[516]
[285]

CURRENCY BINDER assembles the platelets, binding them with fibers to a cord foundation (*see also illustrations on next page*).

PLATELET MAKER, with pigeon feathers, glue and red down before him, fashions the individual platelets on a hand-held platen.

[99(2)]

[342]
[482]
[291
487]
496
583
[4 99(E)]
3:Davenport E-6 (1860-1960)1962
ON13 Santa Cruz ON13

PREPARING BRIDE PRICE for delivery, the groom's family wraps each piece that has been selected in a new piece of cloth.

DELIVERING BRIDE PRICE, women parade from the groom's village to the bride's, showing off the feather currency along the way.